

TELEPHONE ALHAMBRA 3378

HARRY A. COMEAU, D. D. S.  
BERRY BUILDING  
MONTEREY PARK, CALIF.

March 1, 1934

The Downtown Gallery,  
113 West 13th St.,  
New York.

Gentlemen:

I have a large collection of oils and prints all  
by Coast artists, and am interested in some prints  
noted in your catalog of the Seventh Annual Exhibi-  
tion, Dec. 5 to 31, 1933, to wit:

Richard Lahey, No. <sup>22</sup>2, Yachting at \$5.00 *etch*  
Adolf Dehn, No. <sup>20</sup>20, Beach, Martha's *etch*  
Vineyard at \$5.00,  
Jerome Myers, No. <sup>10</sup>34, Cronies, at \$5.00 *etch*

Would you care to send me those three for inspection,  
and I will buy at least one, the prints need not be  
mounted.

For reference the Bank of America, Monterey Park,  
Calif., May Co., Los Angeles, and Bullocks Dept.,  
Store, Los Angeles, Calif.

Very truly,

*H. A. Comeau*

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

10 WEST FIFTY-FOURTH STREET  
NEW YORK CITY

March 1st, 1934.

Dear Mrs. Halpert'-

In line with Mrs. Rockefeller's  
conversation with you this morning over the  
telephone, I am sending you her check for \$100  
for Dorothy Varian.

Sincerely,

*Anna L. Keely*

Mrs. E. G. Halpert  
113 West 13th Street  
City



COPY

COPY

March 1, 1934

Mr. Lester Stone  
City Hall  
New York, N.Y.

Dear Mr. Stone:

Now that the excitement has subsided and I am coming out of the daze I want to express my personal appreciation for your cooperation.

While a great many persons took part in the work leading up to last night's success I can truthfully say that your part in it was the most important. Please do not pooh-pooh this idea as you must realize that the show could not have been at all if not for the Mayor's participation. The interest of the committee, Rockefeller Center, and the artists was prompted entirely by the Mayor's part in the exhibition.

I know how much time you devoted to this end of it and what kindly cooperation I received in every instance. Therefore I have every reason to insist on my point that you were the main factor in the success of the First Municipal Art Exhibition.

My sincerest thanks. I hope to have the pleasure of seeing you again. How about the bat?

Sincerely yours,

Edith Gregor Halpert

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March 3, 1934

Mrs. John D. Rockefeller, Jr.  
10 West 54th Street  
New York, N. Y.

Dear Mrs. Rockefeller:

So that you would have a list of the purchases you requested me to make and which I have been provided I am listing the items below. The bills are being sent to the Municipal Art Exhibition.

Cat.	Artist	Title	Medium	Price
29	Thomas Hart Benton	Portrait of a Man	Oil	300
13	C. M. Anderson	Portrait of a Man	Oil	16
36	Thomas Hart Benton	Portrait of a Man	Oil	100
371	Thomas Hart Benton	Portrait of a Man	Oil	100
480	Julius K. Brown	Portrait of a Man	Oil	200
869	Thomas Hart Benton	Portrait of a Man	Oil	250
279	Louis Rillieux	Portrait of a Man	Oil	300

Mr. Rockefeller's purchase of the Thomas Hart Benton "Portrait of a Man" pencil drawing at \$200 was also reported to the office. This afternoon in talking with Mr. Barr I ascertained that the latter he had in mind was the one also. I thought you would like to know that that was the one he actually recommended.

I tried to get in touch with Miss Florine Wettheimer but she was out. I shall call again tomorrow.

Some day in the near future when you plan to visit the exhibition again I should like very much to meet you there if it is agreeable to you. I am enclosing a list of the works which I should like to call to your attention on our next visit. Many of these are from other galleries but I obtained the prices for your information.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.



March 9, 1934

Mr. Walter Arensberg  
7065 Hillside Avenue  
Hollywood, California

Dear Mr. Arensberg:

Under separate cover we are sending you a group of photographs together with a catalogue in which several of the first series of Ben Shahn's work are reproduced. All of these are sold and unfortunately we have no photographs of the following, which are still available.

Demonstration in Union Square	\$100
Villafilleto	100
Enrico Bastoni	100
Benjamin J. Bowles	100
Attorney for the Defense	100
Governor Alvin Fuller	100
Three witnesses	100

Of the Looney-Billings case, the photographs which I am sending you represent those which are for sale. They are among the finest examples in the entire group. The dimensions and prices are listed on the reverse side of each photograph.

Any of the originals will be sent to you on request. May I ask that you return to us the group of photographs as they are the only copies we have on hand at present. The quality of Shahn's work is lost in the photographs but I am sure that you realize that photographs at best are inadequate serve merely as a suggestion of the original work.

Sincerely yours,

*ind*  
Director

Edith Gregor Halpert  
nrc.

March 3, 1954

Mrs. Carey Etnier  
Wyndham  
York, Pa.

Dear Mrs. Etnier:

When your letter arrived asking that we hold the Brook canvas "Against the Sky" the picture had already been shipped to York, Pa.

I hope that it will not create any inconvenience for you. Is there any way of having the painting forwarded to the Carnegie Institute from York?

Sincerely yours,

Director  
Edith Grover Halpert  
etc.



March 5, 1964

Mrs. E. B. Leete  
Guilford, Conn.

Dear Mrs. Leete:

I have just send the photographs of the Ralph Charles to the client who will let me know within a few days whether he actually wants to see them. If so I shall either send for them or suggest to you that the printings be crated and shipped at our expense. It is impossible to make the sale unless the pictures can be actually shown to the client. I am familiar with Charles's work and the photographs are sufficient for me but it is pretty difficult to let anyone write out a check on the basis of seeing photographs.

For your information the price quoted to me by Mr. Cough is \$4500 for the pair. I have not discussed the price as it is not necessary until we have very definite reaction from the client.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc

copy

March 4, 1934

Dear Mr. Blank:

As you know a major purpose of the First Municipal Art Exhibition is to stimulate and to effect sales. To accomplish this object a sales program has been arranged. The catalogue mentions that all works are for sale. Floor clerks are stationed throughout the galleries to furnish sales information and there are several active salesmen on the payroll. To encourage greater effort on the part of these salesmen a small commission of 5% is being allowed, such commission to be charged to the dealer or artist whose work is sold.

We are calling your attention to the commission arrangement.

Sincerely yours,

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Leete



102 Fair Street  
Guilford, Connecticut

March 5th 1934

Mrs. Edith G. Halpert,  
New York City

Dear Mrs. Halpert

Your just rec<sup>d</sup> I hope for

the sake of the owner the sale will  
go through. They have lost almost every  
thing and have a daughter that is  
an invalid. Several years ago they  
refused from me seven thousand dollars.  
Now their prices have come down to  
just what Mr. Gough offered them to  
you for 4500 (Fourty five thousand)  
and I agreed to divide the commission  
with him. Yale has always wanted  
them for the Sterling Library but



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as you probably know want every  
thing given to them.

Are you interested in this painting  
I have a chance to buy a painting  
by Gilbert Stewart of President  
Stiles daughter my aunt and her only -  
also a letter of President Stiles

Cordially Yours,

Eva B. Lute,



**COPY**

**COPY**

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March 8, 1934

Miss Dorothy Miller  
First Municipal Art Exhibition  
RCA Building  
Rockefeller Center  
New York, N.Y.

Dear Miss Miller:

Will you please record the following sales which may now be billed.

#307	Ernest Fiene	Winter Evening	\$1500
#523	Robert Laurent	American Beauty	650

The above are to be billed to Dr. B. D. Saklatwalla, 14 Creighton Avenue, Crafton, Pa.

#480	Julia Kelly	Winter Squash	200
Purchased by Mrs. Rockefeller.			

Sincerely yours,

Edith Gregor Halpert

# THE DAYTON ART INSTITUTE

FOREST AND RIVERVIEW AVENUES  
DAYTON - OHIO  
U. S. A.

March 6th, 1954

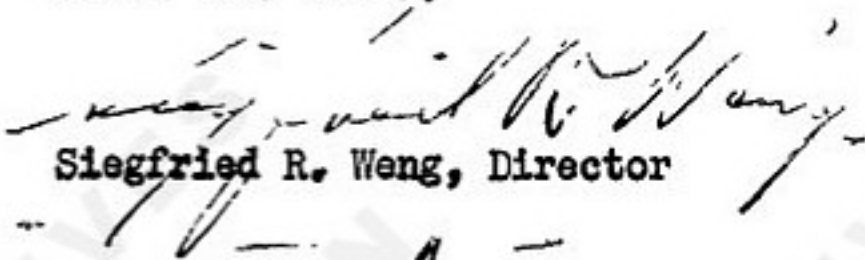
Downtown Gallery  
113 West 13th Street  
New York City, N. Y.

Gentlemen;

Thank you for your response to our telegram of last Thursday. I was sorry that the message was garbled. We intended it to read "prospective purchaser of Painting". I mentioned Speicher and Brook merely to indicate the type and taste of our donor.

In case that you run across anything of this type in the near future, as our donor has not definitely decided on a piece, we would appreciate your keeping us in mind and hearing from you.

Yours very truly,

  
Siegfried R. Weng, Director

SRW:BEB

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1853 Ontario Pl. N.W.  
Washington D.C.  
March 6<sup>th</sup> 1934

Mrs Edith Halpert  
Downtown Gallery  
113 W. 13th St.  
New York City

My Dear Mrs. Halpert,

Under separate cover

I am sending the four (4)  
Etchings that you selected -  
I would have gotten them to  
you sooner but I have been  
quite busy with my Baltimore  
Exhibit -

I am going to leave the  
prices to your judgment. I have  
been charging five (\$5) dollars -

As soon as I can get  
my lithographs done I will  
send a group so that you may  
select the ones you like -  
Yours.

Raymond Creechmore



United States Section  
International Commission on Folk Arts.

NATIONAL COMMITTEE ON FOLK ARTS OF THE UNITED STATES

65 EAST FIFTY-SIXTH STREET

NEW YORK CITY

Telephone PLaza 3-0736

NEW ADDRESS: 673 FIFTH AVENUE

Telephone Eldorado 5-3912

Dr. Frans Boas  
Honorary Chairman

Elizabeth Burchenal,  
Executive Chairman

March 6, 1934.

Miss Edith Gregor Halpert,  
American Folk Art Gallery,  
113 West 13th Street,  
New York, N.Y.

My dear Miss Halpert:

On behalf of the Governing Board of the United States Section of the International Commission on Folk Arts, I have the honor of informing you of your election as an Expert Consultant on The National Committee on Folk Arts of the United States, for the years 1934 and 1935.

As you know, this National Committee on Folk Arts has been created in strict accordance with the principles adopted by the permanent International Commission on Folk Arts. The Committee is intended, when completed, to constitute a consultative body of authority in the domain of the folk arts of the United States for the technical and scientific guidance of the United States Section of the International Commission on Folk Arts.

To have your cooperation in your particular field is we feel, of great importance in the carrying on of this service for the country. Each member of the Committee will be consulted individually as questions, relating to his particular field, come up for decision or action. It would be very valuable, however, to discuss with you the whole work of the committee and I hope that you will plan to visit this office for the purpose when the first opportunity occurs. In the meantime, it would be much appreciated if you would have forwarded to this headquarters such publications of your own, and such data about yourself, as ought to be on file here for the reference collections and information service.

It is clearly understood that there is no financial obligation involved in serving as a Consultant on the National Committee. Quite aside from that, however, we should be happy to have you join as a regular member of the supporting organization, as the membership dues are at present the only source of funds for the work. A membership blank is enclosed in case you may wish to use it.

The Governing Board wishes me to express to you its gratification at having your cooperation and extends to you a cordial welcome.

Sincerely yours,

Ruth Burchenal,  
Secretary.

*Thank you. So sorry you  
weren't here for the meeting Sunday.  
It's a lovely letter - do  
come as soon as you can.  
EB:FS  
Let's have a good talk  
EB*

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March 7, 1964

Dr. Mary D. Carr  
Smithsonian Institution  
Washington, D.C. 20560

Dear Dr. Carr:

I am sorry to hear that the  
Smithsonian Institution is  
not planning to accept the  
offer of the artist's work.

I am sure that the artist's  
work is of high quality and  
that it will be a valuable  
contribution to the collection.  
I am sure that the artist's  
work is of high quality and  
that it will be a valuable  
contribution to the collection.

An "on approval" slip is enclosed.

Sincerely yours,

Director

With love and respect  
to you

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1946 21 73, 73, 74

Lord Nathan  
720 Fifth Avenue  
New York, N. Y.

but I don't know.

... are ill.

... how-  
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... will be  
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to the... called  
to the... an Amer-  
ica... his in  
and... the first... exhibition  
... and... sep-  
... should  
... his  
... by Charles Wheeler,  
... the essential... quality  
... It has the stark New Eng-  
... quality combined with the machine like clarity  
... an... For Europe, this canvas, in my es-  
... of America to-  
... is keeping with your pre-  
... of O'Keefe and Boluth.

I am sure that Mr. Wheeler will agree with me that a very special price arrangement should be offered to you as this purchase on your part would have great significance which will be of value to all concerned.

May I have the pleasure of hearing from you.

Sincerely yours,

Edith Gre, or Halpert  
nrc

Director

March 7, 1954

Mr. Edsel Ford  
Hotel Nautilus  
Miami Beach, Florida

Dear Mr. Ford:

Forgive me for writing to you during your vacation. The idea I wish to propose to you is not very disturbing however, and I hope you won't mind.

Several days ago I heard from Mr. Charles Wheeler to the effect that he was asked to prepare a series of photographs of the significant buildings you are constructing at the Biltmore Hotel.

While Mr. Wheeler has been very successful in his collection of photographs made at your place, I believe that Mr. Wheeler, being so completely occupied with his work, does not wish to continue his photographic work. In his records he has of River House and other buildings of the Biltmore Hotel a number of exquisite drawings. Some of these drawings are in private collections and some are in the Biltmore Hotel. One of the drawings is a plan of the Biltmore Hotel and I am sending you a photograph.

The plan I should like to suggest is that it is to Mr. Wheeler or anyone else at the Biltmore Hotel who has the drawings to serve the same purpose. Mr. Wheeler has sufficient data to make preliminary sketches for your architect, which would work more directly and economically than one of the many other contributions. The plan I am suggesting is to have a series of photographs of the Biltmore Hotel, which is an important factor for you, is that you will have a series of creative work of art and architecture which will be as valuable as an original painting. A series of original paintings - of lasting value artistically and financially.

If you wish I shall communicate with Mr. Wheeler - who, I believe, is the architect selected by you - or any other person you have assigned.

If you wish I shall send you a group of photographs although the painting you own called "Classic Landscape" is characteristic of Wheeler's best work.

Sincerely yours,

Director

Edith Gregor Halpert



December 7, 1964

Mr. Bryson Burroughs  
Metropolitan Museum of Art  
New York, N. Y.

Dear Mr. Burroughs:

I am writing you about the recent exhibition of  
the "New York School" at the Metropolitan Museum. It  
is a very interesting exhibition to me, as you see.

I am also writing you about the exhibition of the "New  
York School" at the Metropolitan Museum. I feel  
that the exhibition is very interesting and I  
do hope that you will see it.

I also want to tell you that the exhibition  
Sheeler is the first unidirectional exhibition. He is  
represented in many museums and his collection  
is that I sincerely trust you will find a lot for  
his work in the "New York School" exhibition. "New York  
School" is a question only one of his outstanding  
examples if not the best in the field painting, he  
has produced. We have several others in the gal-  
lery but I feel this series will represent his par-  
ticularly "avant-garde" work.

I look forward to seeing you.

Sincerely yours,

Director

Edith Gregor Halpert  
MRC.



JE

March 7, 1934

Mrs. H. P. Lente  
Guildford, Conn.

Dear Mrs. Lente:

Thank you for your note.

One of the new members of the  
Society is to have a show of work at  
the Art Club, on 5th Street, New Haven  
on the 10th of March.

Sincerely yours,

W. H. Lente

With love, on the part  
of the Society.

March 8, 1934

Miss Dorothy Miller  
First Municipal Art Exhibition  
ROA Building  
Rockefeller Center  
New York, N.Y.

Dear Miss Miller:

Please record the following sale.

#120 Alexander Brook	"Blondy"	\$400
Samuel Lewisohn		
881 Fifth Avenue		
New York, N.Y.		

I would suggest that since bills are going through directly from the FMAE, the 1% sales tax be added to each bill of sales made in New York state. On others, that is out of town, it is not necessary.

Sincerely yours,

Edith Gregor Halpert

March 8, 1964

Mr. C. Phil Boyer, Director  
Mellon Galleries  
27 South 18th Street  
Philadelphia, Pa.

Dear Mr. Boyer:

The situation regarding the Beuth has become so serious that you must make some arrangement to straighten out the matter at once. I do not wish to be unreasonable - and I hardly expect you could make this interpretation considering all the facts - but I feel that even one's patience has been too severely taxed to let the matter slide any further. I cannot advise you how to resolve this. That has to be left to your own discretion. But I want to impress you with the fact that it is imperative that the money be sent to us immediately. There is no group responsible to us and we feel that the entire responsibility rests with you as you were entrusted with the funds and are solely responsible for them.

Please write at once and enclose the check.

Sincerely yours,

Director

Edith Greer Halpert  
etc.



March 8, 1934

Mrs. John D. Rockefeller, Jr.  
10 West 54th Street  
New York, N. Y.

Dear Mrs. Rockefeller:

Every once in a while I come across some information regarding an available Ralph Earle and in tracing it find that it is either a forgery or a very bad example. A Connecticut dealer with whom I have had some dealings sent me some photographs of two of the finest Earles I have yet seen. I have been holding these photographs as I did not want to call your attention to anything but contemporary American art. However, upon further consideration I realized that opportunities of this type are too rare to set aside and am therefore mailing the photographs to you today.

The paintings are privately owned and are being offered at prices so far below the so-called market value that I think it well worth our consideration. What is most important, however, is the fact that these are two of his masterpieces. I am inserting the photographs in the Baltimore Museum catalogue which reproduced a Ralph Earle painted at about the same time. The paintings of Reverend and Mrs. Nathaniel Taylor are the same size - 42x57 inches - and were both painted in 1790.

If you wish to see the paintings and have them passed on by one of the Earle experts I can manage to call for them and deliver them to your home.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc

GRAND CENTRAL ART GALLERIES  
GRAND CENTRAL TERMINAL  
15 VANDERBILT AVENUE  
NEW YORK

MURRAY HILL 2-2413  
CABLE GRANDART

March 9, 1934

Mrs. Edith G. Halpert,  
Downtown Galleries,  
113 W. 13th St.,  
New York City.

Dear Mrs. Halpert:-

I am pleased that we are going on the air together and, of course, I am trying to make a rather strong defense of conservative art which I believe in and I know that you will do the same for modern art.

I believe this will do neither of us any harm and probably will have the effect of stimulating interest in American art. I am not saying anything that any of the artists can take personally and I am mentioning your name at the end of my talk together with that of the Mayor and Mr. Cahill as being responsible for this wonderful exhibition.

Looking forward to seeing you Monday, I am,

Yours truly,

*Erwin S. Barris*  
Manager.

ESB:RMM

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March 9, 1931

Dr. Albert D. Fort  
John Heron Art Institute  
125 N. 14th Street  
Indianapolis, Indiana

Dear Sir:

I am writing to you regarding Alex-

ander's collection of our trustees, which is now being sold. The collection is of a high quality and is being sold at a very low price. In fact, it is being sold at a price which is below the cost of the material. This is a very unusual situation and is due to the fact that the collection is being sold under the terms of a contract which was entered into by the trustees. The collection is of a high quality and is being sold at a price which is below the cost of the material. This is a very unusual situation and is due to the fact that the collection is being sold under the terms of a contract which was entered into by the trustees.

The collection is of a high quality and is being sold at a price which is below the cost of the material. This is a very unusual situation and is due to the fact that the collection is being sold under the terms of a contract which was entered into by the trustees. The collection is of a high quality and is being sold at a price which is below the cost of the material. This is a very unusual situation and is due to the fact that the collection is being sold under the terms of a contract which was entered into by the trustees. The collection is of a high quality and is being sold at a price which is below the cost of the material. This is a very unusual situation and is due to the fact that the collection is being sold under the terms of a contract which was entered into by the trustees.

Since you will undoubtedly have a look some day, it seems advisable to take advantage of the excellent examples available at this time at such very low prices. In spite of many sales we have made for this artist, the prices remain the same as we believe in large distribution at low prices rather than a rare sale at a high price.

May I hear from you?

Sincerely yours,

Edith Greer Halpert

Director



March 9, 1934

Mr. Preston Herington, Curator  
Department of Sculpture  
Metropolitan Museum of Art  
New York, N. Y.

Dear Mr. Herington:

At the First Municipal Art Exhibition held in the Forum of Rockefeller Center, American sculpture played a most prominent role. The sculpture is so displayed that the excellent relative idea of the importance of the American sculptors can be formed.

I should like to call your attention particularly to several of the examples we sent to the exhibition, the sculptors William Zorach, Robert Laurent, Duncan Ferguson and Paul C. Tanner.

I firmly believe that all of these men belong in the Metropolitan Museum. At this moment I want to call your special attention to William Zorach's "Mother and Child". The original of this group is now at the Chicago Art Institute and since its first appearance at this gallery on January 27th, 1931 has been exhibited as one of the great American contributions. As a matter of fact many have referred to it as the greatest American sculpture. This statement may be controversial but in any event I should like to have an opportunity of showing the original to you so that you can pass your personal judgement on it.

I hope that you will agree with me that William Zorach has reached the stage in his career and in the realm of contemporary sculpture when his contribution should be recognized by the Metropolitan Museum.

If, after seeing the plaster cast of "Mother and Child" at the First Municipal Art Exhibition, you are interested I can arrange to have the original marble returned to New York for your inspection. It is unfortunate that this could not have been shown in stone as the quality developed in the original material is such an integral part of the conception.

Sincerely yours,

Director

Edith Gregor Halpert

nrc

COPY

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March 10, 1934

Mr. Kenneth Hyatt  
Rockefeller Center, Inc.  
RCA Building  
Rockefeller Center  
New York, N.Y.

Dear Mr. Hyatt:

I was so sorry to learn that you were ill and hope that by this time you have completely recovered.

Now that Mr. Cahill is back on the job I am not disturbing the peace at Rockefeller Center any longer. Things seem to be running along very well and everybody appears happy.

In the sales force at the exhibition there is one man I should like to call to your special attention. Mr. Arch Horne is a brilliant salesman and before he had his own business was connected with a large commercial house. During the past two years he has had so many reverses that he is now making an effort to connect with some organization where he can be useful and can at the same time earn his livelihood. I should greatly appreciate your talking with Mr. Horne and considering him for some position in your organization. He can tell you much more about himself and you will have an opportunity of judging his capacities when talking with him. I am sure he will prove valuable and will consider any job at any price at the moment, if there is any opportunity for the future.

Sincerely yours,

Edith Gregor Halpert

March 12, 1934.


Mrs. Edith Gregor Halpert,  
The Downtown Gallery,  
113 West 13th Street,  
New York City.

Dear Mrs. Halpert:

I am returning under separate cover the photographs which you so kindly sent me of the work of Ben Shahn. Thank you for the privilege of seeing them.

If you care to send them for my inspection, I should be glad to see the originals of Governor Rolph and My Son Is Innocent.

Sincerely yours,



Walter C. Arensberg.

7065 Hillside Avenue,  
Hollywood, California.



# THE ART INSTITUTE OF CHICAGO

POWER PALMER, PRESIDENT  
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WILLIAM G. GOODMAN, HON. VICE-PRESIDENT  
JOHN J. GLENNON, HON. VICE-PRESIDENT  
TELEPHONE CENTRAL 7000

March 12, 1934

Dear Mrs. Halpert:

I want Zorach's sculpture very badly, but we have no money for purchase at the present time. The money we made on the World's Fair show went to pay off our bank debts. Perhaps we can make some next summer.

With kindest regards, I am

Yours faithfully,

*Robert S. Marsh*  
Director

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
113 W. 13 St.  
New York, N. Y.

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ART ASSOCIATION OF INDIANAPOLIS INDIANA  
THE J. HERRON ART INSTITUTE  
PENNSYLVANIA AND SIXTEENTH STREETS

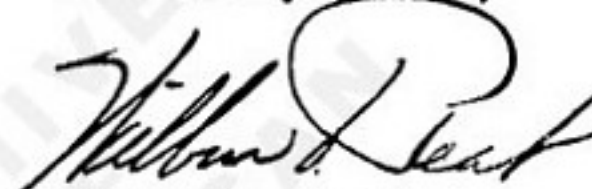
March 13, 1934

Mrs. Edith Halpert,  
The Downtown Gallery,  
113 West 13th Street,  
New York, N.Y.

My dear Mrs. Halpert:

I thank you for your letter of March 9th,  
calling our attention again to the work of  
Alexander Brock. We will have a meeting of our  
Fine Arts Committee in a few days and we will  
discuss the matter at that time.

Sincerely yours,

  
Wilbur D. Peat

*Warner*  
**CARNEGIE INSTITUTE OF TECHNOLOGY**  
SCHENLEY PARK - PITTSBURGH

March 13, 1934

The Downtown Gallery  
113 West 13th street, New York

Dear Sirs:

I had the pleasure of seeing the American Print makers Show in your gallery last December, and after I returned to Pittsburgh I was still haunted by the wish that some of these works could be shown here for the benefit of others.

I broached the subject to our college authorities, but dropped the matter when I learned that there were at that time no funds for the payment of gallery attendants

We now have an opportunity to employ as attendants students who are being helped through the Federal Emergency Relief, and so I am writing to inquire if you would be willing to loan us a group of prints for exhibition in the gallery of the College of Fine Arts, for a period of ten days beginning April 4. We show mounted works under glass, and the collection should include as many as 25 and not more than 40 examples. The building is fireproof, and we would place insurance in transit, and assume the cost of shipment in both directions.

We are in a position to secure very good publicity in the Pittsburgh press, and I feel that such a display would widen the reputation of the artists concerned. We would charge no commission in the event of sale, and I feel confident that we would be able to effect some sales, especially if you were able to include a number of those \$5.00 prints which were a feature of the Printmakers Show.

If you are willing to send us such a loan collection, I would appreciate a prompt reply, as we must file our request on March 16 if we are to secure an allotment of relief funds to defray the cost of gallery attendance.

Very sincerely yours

*Everett Warner*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



March 13, 1934

Dear Mrs. Halpert:

We went to see the Municipal  
Show today for the first time and  
I must have a Stuart Davis, about  
the size of the <sup>if it is within my means!!!!</sup> small one there.

But wait a minute, I simply  
can't afford it now. What I  
propose is to wait until I am  
able to sell some lithographs -  
meanwhile pick out a  
picture or three to choose from  
and break the price to me gently.

Charles Wark was a  
marvellous demonstration of what  
is and what isn't. Anyway you  
looked at it the pleasure I took  
from it. It made me happy except

That that block cover at the right seemed to be hiding Katherine. Don't for God's sake tell him this and if was the way I felt - so did Flor.

The whole show was of tremendous critical value to one who doesn't know much about painting. The good work actually seemed to flare.

The Connecticut evening of what his home, the little <sup>white</sup> Methodist Church & garage, hit me hard. Here and there fine things - but how Stuart Davis did stand out.

Congratulations and best wishes hope to see you someday.

Sincerely yours

M. C. Williams



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March 14, 1934

Mr. Paul Gardner, Director  
W. R. Nelson Gallery of Art  
Kansas City, Mo.

Dear Mr. Gardner:

Thank you for your letter of the 10th. It is a pleasure to see you, and I hope that your trip to St. Louis will be very pleasant. I feel very strongly that the art of the past is so important to us today, and that the good old-fashioned way of doing things is still the best.

Likewise it is a pleasure to see you and to hold their fate in my hands. I feel a great sympathy for the hard task that you are undertaking, and I believe that these conditions are very real and of our own making.

It was very kind of you to mention the fact that individual art exhibitions are very effective in the present time, and that the public is very closely connected with the art of the past. It is an opportunity to make a contribution to the art of the past, and under one roof it is far easier to have the contribution of the different schools of art than to have the individual artists' works in going from show to show where only a few pictures and sculptures are on view.

The Chicago Arts Club has ever notified you of our exhibition in Kansas and the Ernest Diene paintings will be sent directly from Chicago - unless it is too late, in which event I shall communicate with you further. In the meantime I am enclosing a list of the paintings which you selected and which will be delivered to Budworth on the 22nd of March. I shall send you biographical data and photographs for your publicity. I believe you have a list of the Whitney Museum and the Downtown Gallery publications on American contemporary artists.

I hope your show will be a great success and will convince your public that a museum has its value not only in the history of the past but is a living monument of today. I can think of no more effective way of developing friends of American art than by showing in comprehensive groups the works of the outstanding American artists. More power to you!

Sincerely yours,  
Director

Edith Gregor Halpert



March 15, 1934

Mr. Everett Warner  
Carnegie Institute of Technology  
Schenley Park  
Pittsburgh, Pa.

Dear Mr. Warner:

I shall indeed be glad to cooperate with you by sending you a group of forty prints selected from the American Print Exhibition. As you see, there are more than one hundred in the original group but since our facilities do not permit so large a show the quantity will be reduced to forty. With your wishes in the matter, we shall include all the \$5.00 prints but in several cases the prices have been increased due to the large number of sales. In any event, you will have quite a number of low priced prints to make possible the largest number of sales.

I shall send you a list so that you may have insurance valuations for our records before the shipment is actually made. I do hope that you will effect some sales and we quite certain that such expectations are not unreasonable since the American Print Exhibition has been doing excellently in the various towns where it is being displayed.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc

TELEPHONE ALHAMBRA 2275

HARRY A COMEAU D.D.S.  
BERRY BUILDING  
MONTEREY PARK CALIF.

Mar 15 '34

The Mountman Gallery,  
113 W 13 St.,

New York, N. Y.

Gentlemen:-

I am returning two <sup>\$</sup>5.00 prints  
sent me on approval and keeping  
Myer's etching "Cronies" as a  
matter of interest will you  
advise how many proofs there  
are of this plate.

Permit me to thank you for your  
prompt forwarding of the prints I  
asked about.

Sincerely

H. A. Comeau

March 15, 1954

Mr. Mark and Greenmore  
1855 Ontario Pl., N. W.  
Washington, D. C.

Dear Mr. Greenmore:

This is to acknowledge receipt of your prints.  
A receipt is enclosed.

As we charge a commission of 33 1/3%, we have  
increased your prices to \$7.50.

Sincerely yours,

Director

Naith Gregor Halpert  
inc.





# FIRST MUNICIPAL ART EXHIBITION

THE FORUM • R C A BUILDING • ROCKEFELLER CENTER • NEW YORK, N. Y.

SPONSORED BY THE HONORABLE F. H. LA GUARDIA • MAYOR OF THE CITY OF NEW YORK  
COMMITTEE

MRS. JULIANA R. FORCE, DIRECTOR, WHITNEY MUSEUM OF AMERICAN ART • ALFRED H. BARR JR., DIRECTOR, MUSEUM OF MODERN ART • WILLIAM H. FOX,  
DIRECTOR, BROOKLYN MUSEUM • HERBERT E. WINLOCK, DIRECTOR, METROPOLITAN MUSEUM OF ART • LEON KROLL, CHAIRMAN, AMERICAN SOCIETY  
OF PAINTERS, SCULPTORS & GRAVERS • HARRY W. WATROUS, PRESIDENT, NATIONAL ACADEMY OF DESIGN • HOLGER CAHILL, DIRECTOR OF THE EXHIBITION

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March 15 1934

Miss Edith G Halpert Director  
The Downtown Galleries  
113 West 13th Street  
New York City

Dear Mrs Halpert:

Enclosed please find a copy of the press release sent by the National Broadcasting Company over its teletype system to all metropolitan newspapers.

Yours very truly

Francis C Healey  
Director Daily Radio Programs  
For F M A E

FCH BHS

## ART FEUD

## ATTENTION ART EDITOR

NEW YORK, MAR 12 (NBC) - THE FEUD BETWEEN MODERN AND ACADEMIC ART WHICH FOR A QUARTER OF A CENTURY HAS WRACKED THE NEW YORK ART WORLD - A STRIFE OF CONTENDING FACTIONS OF ARTISTS FLARED UP ANEW TODAY IN A BROADCAST OVER NATIONAL BROADCASTING COMPANY FACILITIES FROM THE FIRST MUNICIPAL ART EXHIBITION IN ROCKEFELLER CENTER. THE OUTBREAK IS SIGNIFICANT SINCE THE FIRST MUNICIPAL ART EXHIBITION WAS ORGANIZED AS A "HARMONY PARTY" WHERE MODERNISTS AND ACADEMICIANS COULD SHOW THEIR WORKS TOGETHER.

ERWIN S. BARRIE, MANAGER OF THE GRAND CENTRAL ART GALLERIES, AND MRS. EDITH G. HALPERT, DIRECTOR OF THE DOWNTOWN GALLERY, WERE INTERVIEWED OVER NBC BY FRANCIS C. HEALEY. MR. BARRIE IN HIS TALK MADE A SPIRITED AND UNCOMPROMISING ATTACK ON AMERICAN MODERN ART. IN HIS OPINION, THE MODERN ARTISTS ARE "STEERING AMERICAN ART TO PERDITION."

"I DO NOT BELIEVE," HE SAID, "THAT A NUDE FIGURE THAT LOOKS LIKE A STUFFED SAUSAGE IS A WORK OF ART NOR DO I FEEL THAT AN UGLY HALL BEDROOM WITH A HORRIBLE BRASS BED, A MUCH BEDRAGGLED WOMAN WITH HER HAIR HANGING OVER THE COOKING AND THE ENTIRE CANVAS POORLY COMPOSED AND PAINTED IN MUDDY COLORS COULD EVER BE AN INSPIRATION TO THE AMERICAN PEOPLE. FURTHERMORE, I DO NOT BELIEVE THE CEASELESS REPETITION OF PAINTINGS OF APPLES AND BANANAS GOING ASTRAY ON PIECES OF BROKEN POTTERY ON UGLY TABLES 'LISTING BADLY TO PORT' CAN BE CALLED GOOD ART JUST BECAUSE CEZANNE OR RENOIR MADE THIS SUBJECT FASHIONABLE."

"IN MY OPINION, ULTRA-MODERNISM HAS FAILED TO QUALIFY AS ART FIRSTLY, BECAUSE ITS SELECTION OF SUBJECT IS VULGAR AND REVOLTING AND WITHOUT REASON FOR EXISTENCE. SECONDLY, ITS EXPRESSION IS FREQUENTLY CHILDISH AND OFTEN ARTIFICIALLY PRIMITIVE AND ALMOST ALWAYS OBVIOUSLY MANNERED. THIRD, THERE IS ALWAYS PRESENT A



**COPY**

**COPY**

**ADD ARTS TEND - 2**

COMPLETE AND WILFUL DISREGARD FOR THE GRAMMAR AND SPELLING OF THE PAINTERS CRAFT AS WELL AS EGOTISTICAL REFUSAL TO RECOGNIZE REFINEMENT OF DRAWING, CHARM OF COLOR AND SUBLETIES OF LIGHT AND ATMOSPHERE. FINALLY, THE MODERNISTS MOST UNPARDONABLE FAULT AND THAT WHICH WILL PREVENT HIS WORKS FROM EVER BEING ACCEPTED BY AMERICANS OF TRUE DISCERNMENT IS HIS REFUSAL TO RECOGNIZE BEAUTY."

INVESTIGATION HAD CONVINCED HIM, HE SAID THAT THE APPARENT SUCCESS OF MODERN ART WAS ILLUSION AND THAT IT HAD BEEN EXPRESSED IN TERMS OF PUBLICITY AND NOTORIETY AND NOT IN TERMS OF PURCHASE. HE ADMITTED HOWEVER, THAT MODERN ART HAD HELPED ABOLISH THE SICKLY SENTIMENTAL ART WHICH HAD BEEN TROUBLING PREVALENT TWENTY YEARS AGO.

MRS. HALPERT IN HER REPLY SAID: "CAN MR. BARRIE BE SERIOUS IN HIS DENUNCIATION OF MODERN ART? IS THE ISSUE STILL CONTROVERSIAL? AT THIS STAGE OF OUR ARTISTIC DEVELOPMENT, IT SEEMS ABSURD TO SCOLD THE INEVITABLE. MODERN ART IS HERE, AND IT IS HERE TO STAY. TODAY, PRACTICALLY ALL MUSEUMS, COLLECTORS, CRITICS, DEALERS, AND THE GENERAL PUBLIC ACCEPT MODERN ART AS A CHARACTERISTIC MANIFESTATION OF OUR TIME JUST AS THEY ACCEPT ALL OTHER MODERN FORMS OF OUR DAILY EXISTENCE, TRANSPORTATION, SOUND TRANSMISSION, HEATING, HOUSING, PLUMBING, INDUSTRY AND THE NEW DEAL. TO BE SURE, THERE ARE A FEW TIMID SOULS WHO CLING TO OLD EXPERIENCES, WHO FEAR TO TREAD NEW PATHS, AND WHO - IN SELF DEFENSE - STUBBORNLY ASSOCIATE THE TERM "MODERN" WITH FUTURISM, FAUVISM, CUBISM, AND ALL OTHER ISMS, WHICH SERVED A MEANS TO AN END.

MODERN ART NEEDS NO DEFENSE. I SEE NO CHALLENGE IN MR. BARRIE'S OUTCRY. AND THE VERY FACT THAT HE MAKES SUCH AN ISSUE OF THE MATTER PROVES THE WEAKNESS OF HIS CASE. I COULD MAKE SOME DEVASTATING REMARKS ABOUT MANY OF THE WORKS HE UPHOLDS, BUT THIS IS NOT THE

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ADD ART FEUD - 3

TIME, NOR THE PLACE. THE FIRST MUNICIPAL ART EXHIBITION WAS PLANNED PRIMARILY TO REMOVE ALL CLASS LABELS, TO BRING ALL AMERICAN CONTEMPORARY ART UNDER ONE ROOF. THERE ARE, IN MY ESTIMATION, ONLY TWO KINDS OF ART, GOOD ART AND BAD ART. THIS CLASSIFICATION IS TRUE OF ALL SCHOOLS AND PHASES, TODAY, YESTERDAY, ALWAYS.

-END ART FEUD-

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March 15, 1934

Mr. Robert Tannahill  
Hotel Nautilus  
Miami Beach, Florida

Dear Mr. Tannahill:

Please forgive me for not having answered your very charming letter sooner. The First National Art Exhibition is keeping me so completely occupied that I have been spending very little time below the 14th Street line.

You may have noticed in the news reports that a great many sales have been made. The exhibition is proving extremely successful and I am sure that the public will find the public helpful by cutting their prices. I am particularly glad as the vision of that work and I am very happy that it is now possible to distribute the work of this very important artists.

Incidentally, I have noted that gifts to persons with the privilege of exchanging for the least in the collection from income tax. In many cases where the income is in the upper brackets the deduction makes a tremendous difference in reducing the percentage of surtax. In one case I figured that a \$100,000 gift actually cost \$40,000 because of the savings effected in the surtax. So about twice a gift of \$200,000 to save \$80,000. It always gives me great pleasure to quote big figures and I hope you do not mind my indulging myself.

Thank you for mentioning the question to Mr. Ford. Upon receipt of your letter I cancelled the reservation and the following day sold the drawing to the son of Jesse Straus, who is starting an art collection. Incidentally, I wrote Mr. Ford about Charles Sheeler who was invited to make photo-murals in the Ford Building at the Chicago World's Fair of 1934. I suggested - since Mr. Sheeler is no longer interested in photography - that a much more advantageous alternative be considered. The alternative I have in mind is having Sheeler make paintings in black and white or in any given color scheme instead of the photo-murals, thus leaving lasting works of art which could be transferred to any other building or buildings - with no great difference in price. Don't you think it would be exciting to have some real American murals on canvas - what with all the excitement about Mexican frescoes.



Mr. Robert Tannahill -2

March 15, 1934

About a week ago I read Heywood Brown's column about Miami Beach and suspected that you were the gentleman he referred to in the column. If so, I am glad your horse won. Now that Spring is finally striking this part of the world I suppose you will be homeward bound. I do hope that you will stop off on your way. I promise not to tempt you with any art. It will be so nice to see you again. I should also like to talk to you about some interesting suggestion for the Society of Arts and Crafts, if you have a moment.

My best regards:

Sincerely yours,

Director

Edith Gregor Halpert  
pre.



March 11, 1934

March 11, 1934

Mrs. Lillian Weiss  
75 Cloverly Road  
Crosse Pointe Farms, Mich.

Dear Mrs. Weiss:

I am sorry I did not see you when you were in New York last week. You are a very busy lady and I realize how busy you are during your short visits.

Thank you for giving us permission to send Brock's "Green" plates to Pittsburgh. I have asked Mr. Tilden to send you a catalogue for your records. The show should be a great event as it is the most comprehensive exhibition of Brock's work in this country. I am sure it will create quite a stir as he is undoubtedly one of our leading painters.

I too, am delighted that you have the "Green" plates. Despite Mr. Stieglitz' enthusiasm for Georgia's flowers I still feel that her greatest contribution is in her landscape. This monochrome subject is surely O'Keeffe in so creative a manner that each landscape stands out as a unique personality of a very profound one. Some of her flowers are in the same class but too many are based on a decorative scheme. In the final analysis I feel that Georgia O'Keeffe will stand out as one of the most important contributors to our native culture.

What pleased me particularly about the success of the show is the fact that Stieglitz now has reason to believe that his theory of democracy in art is not a soap-bubble. I am sincerely convinced that lower prices will mean a larger distribution and will in the long run be far more advantageous to the artist and certainly to the public. The First Municipal Art Exhibition is another proof that the public will buy works of art if they are within a reasonable figure. This large exhibition is very successful from every point of view and is most encouraging for American art, artists and public. I am so tired of philanthropy and the large sums that are expended ineffectively for "art's sake". I believe that money should be used for exchange in equal value in anything that gives one pleasure and in art this should be the only method of exchange. Unfortunately we have our Mrs. Dales who use art for Legion of Honor ribbons, others whose names I do not have to mention to you who use art to save their consciences and far too many who use art for pleasure. My hat is off to you. The Society of Arts and Crafts

Mrs. Lilian Haass -2

March 16, 1954

is doing a swell job in the most effective way.

Please forgive my theorizing. An art gallery is a discouraging business and I get this way every once in a while. I am casting an eager eye in the direction of Newtown. Do you think you will be able to pay me a visit there during the summer? I should love to have you see my old age insurance with all its new improvements and look forward to your advice in the garden department.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.

P. S. I forgot to tell you that the Kleeffe painting can be paid for at your own convenience. Mr. Stieglitz is extremely agreeable regarding financial arrangements and you may take your time.



*List made*

EVERETT WARNER  
COLLEGE OF FINE ARTS  
CARNEGIE INSTITUTE OF TECHNOLOGY  
PITTSBURGH, PA.

March 17, 1934

Mrs Edith Gregor Halpert  
Downtown Gallery, New York City

Dear Mrs Halpert:

We are delighted to learn that we can have the prints, and I gathered from your letter that it will be so inclusive that we may announce it as an exhibition of the American Print Makers. I believe this will help to make Pittsburgh realize that it is going to be an art event of importance.

In examining my catalogue I find that there are 35 contributors. It seems to me that it would be desirable to have each artist represented by one print, and I feel that this selection should be left to your excellent judgment. In adding the five more prints which we can hang I should like to put in a special plea for a few favorites, and would prefer to have two prints from some of the following artists: Peggy Bacon, Wanda Gag, Emil Ganso, Pop Hart, Victoria Hubson, Margaret Lowen Grund (I must have her stairway) and Reginald Marsh. I wonder if the self portrait by Pop Hart could be included. I note that it is not catalogued but I am certain I saw it and admired it in your gallery.

When you send me list of titles and prices I wish you would also give me an idea about the mount sizes, and the number of mounts that there will be in each size. Most of the glass which we use for covering exhibits is in 16 x 20 size, and if it is necessary for me to provide very many sheets of larger size, I ought to arrange for it a little in advance.

It has seemed to us that the simplest way to provide insurance in transit would be for you to place extra valuation on the express shipment. A valuation up to \$550.00 may be placed on the package without arranging for any special insurance contract. So if the total valuation exceeds that amount it would be best to separate the prints into two packages, and make two separate shipments, declaring on each one the necessary valuation. We ought to have the prints reach us not later than April 3rd, and if you will address them as indicated at the top of the page I will be notified as soon as they are delivered at our receiving office

Very sincerely yours

*Everett Warner*



TELEPHONE SEABORN 0359

STEREOPTICONS AND SUPPLIES

## CHICAGO SLIDE CO.

6 East Lake Street  
Room 512  
Chicago, Ill.

Mar. 19, 1934

The Downtown Gallery  
113 W. 13th St.,  
New York, N. Y.

Gentlemen:

We wish to make slides of "Angelo Brothers" by Henry A. Botkin, "The Park" by Glenn Coleman, "Sedan" by Anne Goldthwaite, "Rooster" by Karl Knaths, "Landscape" by Sidney Laufman, "Parlor, Bedroom and Bath" by Joseph Pollet, "Three Donkeys" by Stefan Hirsch, "Mimi" by Robert Laurent, "Head of Pariser" Torso" by Wilhelm Lehmbruck, "The Calf" by Reuben Nakian, "Standing Figure" by John Storrs and "Mother and Child" by William Zorach and ask if you would be kind enough to loan or rent us the photographs. Slides of the paintings are to be colored, therefore we would like to have color guides or color reproductions. Should you loan us the photographs in return if you wish, we will send you a plain slide gratis for each photograph and return the photographs in as good condition as received.

The slides are to be used by our Mr. Moore in a lecture on "Art Appreciation." These lectures will be given before a very intelligent audience and if you have no objection we will refer to the fact that these works of art are owned by you and it is through your courtesy that we were permitted to use the slides.

We make a specialty of art slides and number among our customers the largest colleges and universities in this country. We would appreciate the courtesy and if ever the opportunity presents itself it will give us pleasure to return the compliment.

As we are in haste for the photographs, we thank you in advance for prompt reply.

Yours truly,  
Chicago Slide Co.,  
C. K. Rogalla

*C. K. Rogalla*

CKR:D

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HOUSE, GROSSMAN & VORHAUS

MORRIS H. GROSSMAN  
LOUIS J. VORHAUS  
ALFRED BECKMAN  
FREDERICK HEMLEY  
JOSEPH FINCHER  
DAVID VORHAUS

521 FIFTH AVENUE  
NEW YORK

March 19th  
1934.

Mrs. Edith G. Halpert,  
113 West 13th Street,  
New York City.

Dear Mrs. Halpert:

I suggest that you go over the enclosed proposed agreement and then let me have your suggestions before I pass it on to Mr. Lewis' lawyer.

Very sincerely,

*David Vorhaus*

DV:MC  
Enc.



ARTISTS COMMITTEE OF ACTION  
for  
THE MUNICIPAL ART GALLERY AND CENTER  
47 West 12th St., New York City.  
Monday, March 19, 1934.

To His Honor Fiorella H. La Guardia  
Mayor of the City of New York.

Dear Sir:

We know that you are aware of the tremendous artistic forces existing in this great metropolis and the difficulties of the men and women who are striving to contribute to the community their best in painting and sculpture. We feel it imperative that these creative forces should be conserved and consolidated for the benefit of the community.

You have introduced to the public the idea of a municipally sponsored Art Exhibition. Despite the unfortunate controversy and difficulties that arose in connection with that exhibition, the city has already taken a very laudable step in sponsoring the present Municipal Show. The difficulties arose first, from the destruction of a work of art on the premises housing the exhibition and second, from the discriminatory tactics used in admitting and excluding paintings and sculpture unfairly.

A great many competent artists therefore feel that their work has been unjustifiably excluded. A permanent Municipal Art Gallery to which the work of all New York artists would be eligible would eliminate the difficulties that arose in connection with the present Municipal Exhibition.

The waste of creative talent in New York City today is appalling. The artists of this great municipality are reduced to the indignity of showing their work on the side walk.- They are forced to submit to old fashioned and prejudiced academic juries.- They are subject to every handicap in the struggle for existence and artistic expression...

Every great city in Europe can boast of a Hall which is devoted to the promotion of art without discrimination. The time has come when the city of the size and greatness of New York must establish a permanent Municipal Art Center and thereby help to eliminate these unbearable conditions confronting such men and women who devote their lives to creative work.

The project that we propose has the approval of the majority of the artists of New York City who are united in their determination to realize their demands submitted to you, the chief executive of New York City.



PROJECT FOR A MUNICIPAL ART GALLERY AND ART CENTER.

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1. A permanent gallery to exhibit our work.
2. A center of general art activities. Studios where advanced experiments can be pursued without restriction.
3. A lecture forum for the discussion and exchange of ideas in art.
4. A clearing house for travelling exhibitions throughout the country where art from every section of the United States of America would be shown.
5. A fraternal meeting place for all American artists, enabling them to come in contact with their New York contemporaries.
6. A bureau for the popularization of art in art appreciation in an effort to raise the general cultural level of the people.
7. A bureau which will act as a connecting link with other art centers of the world.
8. This project organized under the sponsorship of the municipality of New York City, managed by and for the artists, would be the first step in establishing a contact between the American artists and the American people on a truly democratic basis.

This Municipal Art Center as described above would be effective in relieving the present dire economic stress of the artists and in helping to solve this most pressing social problem. You would be taking the first definite step towards the realization of a renaissance in the arts of America.

This committee representing the earnest hopes of a vast number of New York City artists, submit this proposal for your thoughtful consideration and look forward to an immediate reply.

This ARTISTS COMMITTEE OF ACTION representing the Municipal art project outlined above, acting as a collective body affix their signature accordingly.

*Wm. G. Gellert* % *Reiss* 78 old lake St White Plains, N.Y.

*Isidore S. Reiss*  
42 Washington Sq. So  
N.Y. 7-1538

Respectfully yours,  
ARTISTS COMMITTEE OF ACTION  
for  
THE MUNICIPAL ART GALLERY AND CENTER.

*Abraham Harriton, painter* 3908 45th St Sunnyside, L.I.

*Garon J. Goodelman* 3451 Giles Pl. Bx. Sculptor.

*Jelly Filmmus* 49 E. 9th St. Painter

ROBERT H. TANNAHILL  
2171 IROQUOIS AVENUE  
DETROIT

March 19, 1934.

Dear Mrs. Halpert

I'm just back from a three-weeks visit in Mexico, one of the most fascinating countries I have ever set foot in. I found your letter on my desk and am hastening to answer. I'm afraid I shan't get to New York during your present show, which I hear is fine, but I'm hoping to sneak down for a few days in May.

In the meanwhile I'm sending a check for one thousand on account. That leaves me owing a thousand for the marine, doesn't it?

Looking forward to seeing you when I do get to New York.

Very Sincerely,

Robert Tannahill



March 21, '34.

Jim and Margaret  
Schuler and must pay  
the \$100.00 first.

My dear Mrs Halpat - Thanks so much for your kind letter - I, too, am very sorry we did not meet in New York recently but I was there only one night and much occupied in trying to do things for our Arts & Crafts and some relatives who are ill in New York. Better luck next time, I hope.



I & love my O'Keefe & the entire show was a great success. Today we entertained the Western Art Association at an evening of local artists - nothing to write home about but not so bad.

I do hope, Ben Halpert, you will visit us here some day in the near future. We all are always appreciative of your inspiration & help, and we hope we will always be able to count on it in the work of our arts & crafts. Our plans for next year are progressing and we hope to have a few stunning shows - and some fine work done in the school by the students next season.

Best of good wishes to you - I envy you Houston & hope I may see it again.

Most cordially  
Helen H. H. H.

2408 SOUTH WESTERN AVENUE  
LOS ANGELES, CALIFORNIA

My dear Mrs. Haight -

March 21, 1934.

Have you still in your possession  
and immediately available - the cut  
you used for reproduction of my "Pop  
Heart Walter (color - "Carnival Scene,  
West Studio, 1921" - used in Helzer  
Cabell's work in Pop Heart, Down-Town  
Gallery, New York 1928?

If you can lay your hands  
on it, please express it to me at once  
so I can make use of it for my own  
catalogues - your bank will get the  
necessary credit on basis of reproduction.

If not available - do please notify  
also at once by air mail so notify me -  
in which case I will have a cut  
made out here - I am afraid not so good  
as yours however.

I wish to use for reproduction  
two of my Pop Hearts as they happen to  
be of less my best - to a great artist.

to do state in my catalogue unless fully definite. The Whitney Museum never answers my letters - of late I have stopped writing direct - as before you.

owing to finances I cannot reproduce all or even many of my water colors but I have decided on the two Page Harts, Arthur Dickinson, Maurice Prendergast, Sam Kroll (bought through you) - but never as to the others - that is to say between Marin, Demuth, Water, Hirsh, Faine, Vauxhall, Davis & Jorach - I am in definite choice - I want to please you.

You will find a slight "whopper" in my notes on Hunt Davis - Many years ago Robert Henri advised me to buy Hunt Davis for my collection.

So I say that he advised the purchase of the one I got from you. Do not tell this on me - It is an innocent little "white lie" & can do no harm. Yours truly  
Frederic Hartman.



Accept my congratulations on your wonderful work in arranging the large exhibition in New York. And also for the highly nice and deserved story written by Mr. Jewell. I thought it was Helen Cahill & I wrote him but my letter must have reached him when as ill in a hospital.

In my letter to Mr. Cahill I asked for a copy of the Whitney Museum catalogue in Maria Prosser's Memorial Exhibition - which quite costly. I hope to find Memorial there in my catalogue in any event - naturally would like to inspect the catalogue.

Next go - when you are doubtless very busy as one can possibly be - I wrote you to telephone Whitney Museum to verify for me whether or not the books on Foster Dickinson, Grant Linn, West Linn, John Marin, William Jacob and others advertised in a prospectus are soon to be printed - now really on the way towards publication. You see I would hesitate

*Edith Gregor Halpert*

March 21, 1934

Mr. David Vorhaus  
521 Fifth Avenue  
New York, N. Y.

Dear Mr. Vorhaus:

I have read the enclosed agreement with great care and find that it is entirely satisfactory with the exception of Paragraph 3 on the first page. The purchase of the figure for the stipulated price should give sold ownership to the donee with no further rights on the part of either Mr. Bakian or myself.

I thank you.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

HOUSE, GROSSMAN & VORHAUS

MORRIS R. GROSSMAN  
LOUIS J. VORHAUS  
ALFRED BRENNAN  
FREDERICK HENLEY  
JOSEPH FISCHER  
DAVID VORHAUS

521 FIFTH AVENUE  
NEW YORK

March 21st  
1934.

Nakian-Lewis-Halpert Agreement

Mrs. Edith G. Halpert,  
113 West 13th Street,  
New York City.

Dear Mrs. Halpert:

Receipt is acknowledged of your  
letter of March 21st returning the agreement.

I understand what you want and  
I believe that the agreement in its present form  
gives you just that. You have confused physical  
ownership of the bronze piece itself with ownership  
of the statue, which implies the incidental rights  
of reproduction, etc.

I have sent a copy of the pro-  
posed agreement to Mr. Lipkowitz, Mr. Lewis' attorney.

Very sincerely,

David Vorhaus

DV:MC



*Carnegie*

March 22, 1934

Mr. Everett Warner  
College of Fine Arts  
Carnegie Institute of Technology  
Pittsburgh, Pa.

Dear Mr. Warner:

Enclosed you will find the assignment list of prints selected for your exhibition.

I followed your suggestion in buying each artist in the exhibition. The prints were bought in some cases including two examples. I plan to have the shipment on Friday, the 23rd, which should give you sufficient time to order glass and arrange your show before the opening.

Since you are familiar with the Society of American Print Makers, you know that the artists included are among the outstanding print makers of America. The annual exhibition is the most important event in the graphic field and I hope that your audience will realize that this exhibition is not only representative but comprises a most select collection. Furthermore, since you specified that the low priced prints should be chosen, the group really consists of a complete bargain exhibition. It is the first time in the history of the society that the leading artists have priced their prints at such low figures. It is a great opportunity for anyone at all interested in art to start a grand collection. We have duplicates of most of the prints so that additional orders may be taken in the event of individual sales.

I hope that you find the show a success.

Sincerely yours,

Director

Edith Gr. Lor Halbert

March 25, 1934

Mr. Walter Arensberg  
7065 Hillside Avenue  
Hollywood, California

Dear Mr. Arensberg:

It is our pleasure to ship to you the  
two Chaim paintings several days ago.

Will you please be good enough to acknow-  
ledge receipt as we have them covered with  
insurance. I do hope you will be as en-  
thusiastic about these paintings as I am  
and that you will decide to retain them.

Sincerely yours,

Director

Edith Gregor Halpert  
enc.

March 25, 1934

Mr. W. L. Kroll  
612 East Madison Street  
Chicago, Illinois

Dear Mr. Kroll:

I am glad to order in 3 of the photographs for you. In some cases we shall have to have photographs taken but the only charge to you, under the circumstances, will be the price of the individual prints which are listed to us as photographers at 50¢.

If this is satisfactory we shall send them on to you immediately upon receipt. I shall also endeavor to give you color notes in all cases. Note the pictures are still in our possession. Seven of the works have been sold and I shall have to depend entirely on my memory.

Sincerely, yours,

Director

Edith Gregor Halpert  
nrc.



March 25, 1934

Dr. H. A. Comeau  
Monterey Park  
California

Dear Dr. Comeau:

Enclosed you will find a receipted bill for the Jerome Myers print you retained.

Also, I want to acknowledge the return of the other prints which arrived yesterday.

Mr. Myers has not a definite record of the actual number of prints drawn from this particular plate. He believes there are about twenty to thirty. In any event he never exceeds fifty under any circumstances and I doubt whether more than thirty of these have actually been pulled.

Sincerely yours,

Director

Edith Gregor Halpert  
enc.

EDSEL B. FORD  
DEARBORN

Mar. 23,  
1934

Mrs. Edith G. Halpert,  
New York City.

Dear Mrs. Halpert:

I received your letter of March 7th just before leaving Miami, and have delayed replying until my return to Detroit.

I do not believe it will be possible for us to alter our plans in the Chicago Fair building and use Mr. Charles Sheeler for murals required instead of the photo murals. There would be approximately 600 lineal feet of murals 16 feet high. I do not see how it would be possible for painters to accomplish this job in the short time left.

I am sorry that I cannot give you a more favorable reply.

Yours sincerely,

*Edsel Ford*

EBF:B

May 23, 1934

Mr. O'Donnell Iselin  
104 East 71st Street  
New York, N. Y.

Dear Mr. Iselin:

Thank you for your check. A duplicate bill is enclosed enumerating the items and crediting the \$750.

It is interesting to hear that by Saturday twenty-two of the paintings and sculptures were sold and several additional sales have been made this week. Today I have rebung the show substituting some photographs, and so for those removed. I am still shifting things away from the house and so I still hope that you will decide to acquire these two very fine paintings. I am leaving for the weekend on Friday and hope to see you before then.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.



Suggestion submitted March 23, 1934  
by Edith Gregor Halpert, 113 West 13 St.

## ARTISTS IN THE NRA

### INTRODUCTION

For the first time in our history, the State is recognizing the artist as an integral member of society. The PWA has found a place for the artist in its program. The city of New York, through its mayor, has sponsored an art exhibition. One is chiefly a relief measure; the other a gesture to support our cultural development. I propose that we go further -- that we assign a definite task to the artist so that he may function concretely (aside from his cultural contribution) in the New Deal.

It is generally recognized that the artist is a great recorder of human history in creating a permanent picture of the life, customs, events, rhythm, and spirit of his time and of his country. Historians and archaeologists lean heavily on art to establish a record of all periods in history. It is true, too, that the artist serves as an effective propagandist for the highest ideals of mankind. Today, our artists are creating our history for future ages. Today, too, he can be used as an effective propagandist for the higher ideals. The artist can be used as a pictorial guide not only for the future historians, but also for our people today.

Until popular education was established in this country, painted and carved signs were used as symbols by the trade men, and for general information. A sheaf of wheat marked a bakery, a horse the harness maker, a tooth the dentist, a hand the glovemaker. A willow tree symbolized death in a mourning certificate. Still have the barber shop pole, three gold balls for the pawnbroker. A pictorial representation tells the story instantly and far more effectively than any other given means. A common symbol has a set significance. While it is no longer necessary to generally carry on this practice, there are occasions today when a pictorial representation and a symbol are essential. Not so many years ago, war posters and Liberty loan posters proved most effective instruments in focusing interest and arousing public emotion.

Since its inception, NRA has become a concrete term in our language, but for the greatest part has an abstract meaning to the public, with an endless variety of interpretation. How many know the significance, the purpose, the accomplishments, the goal? The man whose wages have been increased, and whose hours have been shortened, has one picture; the man whose excess profits have been cut, another. We need a common symbol, a common interpretation, understood alike by all. We need a pictorial representation. And here is where the artist can function in the present scheme. POSTERS.

### PLAN

I suggest that a group of artists be immediately employed to symbolize the NRA, through paintings, drawings, caricatures, cartoons, sculpture. The originals created by the artists are to be turned into posters, reproductions in papers, pamphlets, etc. I suggest that the

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## ARTISTS IN THE NRA

- 2 -

leading artists in this country be set to this task, artists who have the means of expression and the special consciousness to lead the way. A written statement is to be given each artist, explaining the exact significance of the new order, illustrating concretely the facts with actual records of past performances and future plans. Thus each artist will be equipped with material for a visual picture, and can create on canvas, paper, or in clay, his symbol for the NRA. When the initial group of works will be assembled, it will be possible to develop a composite picture, or one common symbol, or a series of symbols for the NRA.

C  
O  
P  
Y  
I further suggest that artists be sent off at once to various territories where the effects of the NRA are manifest, where actual changes have taken place. The artists can illustrate the change, by representing the old conditions, and the new, making the contrast strong and telling. For instance, the Child Labor Law is an established fact, a direct result of the NRA. A picture of a child, haggard and sickly working in a sweatshop; with a picture of the same child, healthy and gay, in a playful occupation, will bring more forcibly to the big public the great effects of the NRA, than any amount of brilliant reports, statistics, speeches, etc.. The same is true of every other accomplishment of the NRA. Posters of this type will lucidly explain the significance, the purpose, the accomplishments, and the effects, to the great mass of the American public. Other versions employing the psychology of ridicule, of caricature, etc., can be used equally effectively, where appropriate. Great care must be taken in selecting artists whose work is best suited for the specific industry, location, types, and individuality. For example, Charles Shreier is ideal for the automobile industry, John Stuart Curry the Kansas corn fields, John Sloan the unemployed, etc..

The artists to whom I have spoken about this matter are enthusiastic, and are eager to take part in the great task today. A list will be submitted upon request and upon receipt of specific localities, and industries.

All the original works created for this purpose will be the property of the NRA division, and can be on exhibition in the building or the offices of the NRA. Museums throughout the country will no doubt be glad to place the paintings, drawings, and sculpture, on special exhibition, in a circuit plan. Posters can be sent to factories, stores, homes, etc.. The significance of the NRA will become common knowledge, and the results will be greatly expedited.

This plan will succeed also as a means of gainfully employing a group of valuable citizens. The government will have in its possession a permanent record of the times, and valuable works of art. It will use the most powerful instrument for its work - pictorial reporters of the NRA.

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March 25, 1934

Mr. Robert Straus  
45 Broadway  
New York, N. Y.

Dear Mr. Straus:

Forgive me for being so busy with the report of "Artists in the U.S.". So many out of town clients have been in this week, that I could not properly concentrate on this matter.

The enclosed is only an explanatory summary. I did not list the artists, as it is essential to know what ground is to be covered before making the artist selection. However, a tentative list is attached. It will be necessary for me to check with the individual artists to ascertain whether they wish to undertake the job. I can vouch for at least thirty of the outstanding men, and am sure that practically all will cooperate. I hesitated to discuss the plan with many, as it is best to wait until there is some certainty of its reception in Washington.

If you wish, I shall be glad to dash out to Washington - any day next week. I can spare some time whatever day or days you suggest before April 1st.

Sincerely yours,

Director

EC:halpert  
SF



Suggestion submitted March 23, 1934  
by Edith Gregor Halpert, 113 West 13 St.

ARTISTS IN THE NRA  
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INTRODUCTION

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## ARTISTS IN THE NRA

- 2 -

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(Signed)

William Macheth, Inc.  
R. W. Macheth Pres.  
15 East 57th Street  
New York City

Cresyn & Lowndes Galleries  
R. E. Cresyn  
11 East 57th Street  
New York City

E. A. Milch, Inc.  
Albert Milch, Pres.  
108 West 57th Street  
New York City

Marie Sterner Gallery  
Marie Sterner  
9 East 57 Street  
New York City

C. W. Kraushaar Art Gallery  
John Kraushaar, Proprietor  
680 Fifth Avenue  
New York, N. Y.

Babcock Art Galleries  
E. W. Babcock  
108 West 57th Street  
New York, N. Y.

J. J. Gillespie Co.  
Will J. Hyatt, President  
5th and Smithfield St.  
Pittsburgh, Pa.

The Gage Gallery  
G. E. Gage, Owner  
2258 Euclid Avenue  
Cleveland, Ohio

M. O'Brien & Son, Inc.  
William V. O'Brien, Jr. (V.P.)  
673 North Michigan Avenue  
Chicago, Illinois

C  
O  
P  
Y



**B. D. SAKLATWALLA**  
14 CROIGHTON AVENUE  
CRAFTON, PA.

March 24, 1934

Mrs. Edith G. Halpert,  
The Downtown Gallery,  
113 West 13th Street,  
New York.

My dear Mrs. Halpert:

I expect to be in New York this coming Thursday and will get in touch with you. Since it is my practice now to be no two successive weeks in New York I do not believe I will be able to attend the auction. It will be only for that reason and not on account of my nervous system as, on the contrary, I would enjoy being there to see what fools we mortals be sometimes.

I quite appreciate the invitation to the Hamilton Easter Field Foundation affair but I cannot be in New York on this date and, anyhow, as I have been able to be in New York only one Saturday in a century, as you know, I have to forego the pleasure of seeing artists bid on paintings.

Yours sincerely,



BDS:B

P.S. Please do not forget that you kindly promised to hunt up a book illustrating Russian interior decoration.

B.D.S.

*Seaman*

JULIUS H. WEITZNER

— INCORPORATED —

One Hundred Twenty-two East Fifty-seventh Street, New York.....Wickersham 2-8293

March 26, 1934.

My dear Mrs. Halpert,

I regret that I could not send you the information on the Pieter Vanderlyn portrait sooner.

The portrait of Colonel van Slyke was purchased by Thomas B. Clarke from a descendent of the Van Slyke family and then passed into the collection of Mr. Burlingham through Mr. DeForrest who received \$ 1750.00 for the portrait.

Colonel Jacobus Van Slyke was born May 26th 1704. Married Cathlyna, daughter of Samuel Pratt, September 2, 1732. He was commanding officer at Schenectady in 1754, member of the Assembly 1750 and 1771.

Listed by Mr. Charles X. Harris as no. 25 in the Historical Society publication on that subject.

With best wishes, I am

Sincerely yours,

*Victor Sperry*

OLD  
AND  
MODERN  
PAINTINGS



EDMUND A. GURRY · THE WARDELL · DETROIT

March 27, 1934

Mrs. Edith Halpert  
113 West 13th Street  
New York City

Dear Edith:

This is to announce that I have joined the great un-employed, by my own decision. I sent in my resignation a fortnight ago, and it is to take effect April 1st. I can think of six good reasons why I did this, and I'll tell you any one of them when I see you.

I am planning to go to New York about April 4th and will try to make some contacts for next year - and by the way, anything you hear of that you think would be worth considering, be sure to bear me in mind. At all events I am planning to go to Italy early in May for about six weeks and will get back to the States sometime in July. In the meantime, I will be awfully glad if you have some ideas when I see you, which will be very soon.

My best to you.

Sincerely,

*Edmund A. Gurry*

**CITY OF NEW YORK  
OFFICE OF THE MAYOR  
OFFICIAL COMMUNICATION**

In reply refer to  
No. 1

From: The Mayor  
To: Mrs. Edith G. Halpert  
Municipal Art Exhibition

Subject:

Mar. 27, 1954 193

Letter of March 19 from Artists Committee of Action for Municipal Art Gallery  
and Center, 47 W. 12th St., asking for municipal art center and gallery

For your comment. Please return enclosure.

~~Please advise as to disposition.~~



F. H. LA GUARDIA  
Mayor





Mr. Robert T.annahill -2

March 27, 1934

painter selected by him would be commissioned to do one or more panels all working within a given scheme. All the sketches by the individual artists would be approved and combined by Mr. Wheeler, who in turn would work with the architects. Furthermore, if the color scheme is limited to black and white and the intermediary tones, the work would unquestionably have a unified character and would require a much shorter time than would seem necessary.

Please forgive me for troubling you with this idea but it is a pet theory of mine that great murals can be created only in this manner and that a renaissance could be established in this country through closer cooperation of the artists, in the fashion of the old masters and their apprentices. Naturally, it takes courage on the part of the man who foots the bill, but the result is well worth the investment. And the man who pays the bills gets so much more than his investment that in the end he is rewarded fully for his venture. In this case, particularly, the murals painted on statues could be located and could be suitable for any other location after the World's Fair is over.

If this plan seems at all feasible to you, I would be very glad to come out and work out further details or will be glad to meet in person.

Thank you for your attention.

Sincerely yours,

Director

Edith Greer Halpert  
nrc



March 28, 1934.

Mrs. Edith Gregor Halpert,  
The Downtown Gallery,  
113 West 13th Street,  
New York City.

Dear Mrs. Halpert:

I yesterday returned by railway express, prepaid  
and insured, the two paintings by Ben Shahn.

Thank you very much for the privilege of seeing  
them. I enjoyed them very much but have decided to make  
no purchases at present.

Sincerely yours,



Walter C. Arensberg.

7065 Hillside Avenue,  
Hollywood, California.

March 28, 1934

Lord Duveen  
720 Fifth Avenue  
New York, N. Y.

Dear Lord Duveen:

I am so glad to learn that you have recovered from your illness.

Now that you are about again I hope that you have had an opportunity of seeing the First Municipal Art Exhibition regarding which I wrote to you on several occasions. I hope also that have considered my suggestion and that you plan to give American art the importance of your public recognition.

May I hear from you?

Sincerely yours,

Edith Gregor Halpert      Director  
nrc



*Oya*

March 28, 1934

Miss Ruth Burchenal  
International Commission of Folk Arts  
673 Fifth Avenue  
New York, N. Y.

Dear Miss Burchenal:

Thank you for your very kind letter. I am very pleased to be connected with your good work and shall be very glad to cooperate in every way.

Unfortunately, I have been so completely tied up with various matters that I have had no time whatsoever to devote to folk art but now that all the other matters have been completely organized I hope to show an active interest once more in one of my favorite occupations.

At the very first opportunity I shall take advantage of your kind invitation to visit your new quarters and have a chat with you.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc

March 29, 1934

Mr. C. Phillip Boyer, Director  
Mellon Galleries  
27 South 18th Street  
Philadelphia, Pa.

Dear Mr. Boyer:

Your silence since March 8th when I wrote to you regarding the Demuth matter rather astonishes me. Mr. Demuth was here again yesterday and advised me that unless I receive a check from you by Monday morning he will institute proceedings in Philadelphia through one of our leading attorneys. As a matter of fact he insisted that I take up the question with a lawyer in New York and I shall do so on Monday.

We have been exceedingly patient with you and you certainly show no signs of cooperation after the many months during which this matter has been dragging on.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc



March 29, 1934

Mr. Maurice Speiser  
521 Tasker Street  
Philadelphia, Pa.

Since you were good enough to interest yourself in this matter I am writing to you before taking any action. This is in connection with the sum of money due us for Mr. Charles Demuth's picture sold by Mr. Boyer.

This affair has dragged on for so many months ~~that~~ no satisfaction whatsoever. Mr. Demuth has given me a definite ultimatum. Unless payment is made to him by Monday he wants legal proceedings instituted on that day to collect the funds rightfully due him. I have written to Mr. Boyer repeatedly and have received promises on several occasions. I sent a letter to him today pointing out that proceedings ~~will~~ be started on Monday.

It is needless to say that all this is very distasteful but we are obliged to protect the artists' interests and Mr. Boyer certainly had no right to appropriate Mr. Demuth's money, no matter what the conditions were.

I should be very grateful to you for any suggestions which will make it possible to straighten out this affair amicably.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc

March 29, 1934

Mr. Robert Straus  
720 Park Avenue  
New York, N. Y.

Dear Mr. Straus:

You may recall our conversation at the First Municipal Art Exhibition regarding the possibility of your father purchasing the important American painting to be presented to the American Embassy in Paris.

I feel that it is a most impressive gesture not only to the American artists but also to the present administration which has interested itself in native art.

In all our history we have established our inferiority by bringing to this country foreign works and at no time has an American painting or sculpture been given the prestige it deserves by exporting it to a foreign country where our faith in our own artists could be definitely proved. At this time of our development, I feel it would be particularly appropriate and would create a very favorable feeling, both here and abroad.

You may rest assured that I shall do everything in my power to cooperate in the way of price as I feel that the significance of this action taken by your father will be of permanent value to everyone concerned. It would necessarily have to be a distinguished American work, important enough to represent our native art.

May I hear from you regarding this matter?

Sincerely yours,

Director

Edith Gregor Halpert  
nec



CARNEGIE INSTITUTE OF TECHNOLOGY

SCHENLEY PARK - PITTSBURGH

Mrs Edith Halpert  
The Downtown Gallery  
New York

March 30, 1934

Dear Mrs Halpert:

I wish to acknowledge the receipt of the forty prints in good condition. From the invoice I was not quite certain whether we had a mutual understanding on the subject of insurance or not. In my letter of March 13 I said that our building was fireproof, and that we would place insurance in transit, and assume the cost of shipment in both directions. I intended to make it clear that we were not in the habit of placing insurance on exhibits during the time they were in the Fine Arts Building.

Was that your understanding of my letter? Of course we will take every possible care of the prints, and as I wrote you we will show them all under glass.

The prices are extremely modest for such excellent work and I feel certain that we shall be able to sell some of them.

Since seeing again the self portrait by Pop Hart I am wondering if I could have permission to have a lantern slide made of it to add to my collection. I give an illustrated lecture on etching from time to time and I already have slides of a number of the people who are in this group, Peggy Bacon, Emil Ganso, Martin Lewis and Reginald Marsh, but I have nothing of Pop Hart's and I think that is an extraordinarily fine performance. Is there anyone whose permission would be required, or could you grant that favor?

Of course it is not for publication, but if it were I am sure that I have seen this print reproduced in some art magazine, perhaps more than one.

Very sincerely yours

Everett Ruess

**COPY**

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a person who died 60 years after the date of sale.

March 30, 1934

Mr. Holger Cahill, Director  
First Municipal Art Exhibition  
RCA Building  
Rockefeller Center  
New York, N.Y.

Dear Mr. Cahill:

Now that the First Municipal Art Exhibition is nearing its palpitating end, don't you think it would be a good idea to write letters of thanks to the following?

Mayor LaGuardia  
Comptroller Cunningham  
Joseph Lilly  
Lester Stone

It would be very nice to get in addition to your signature the signature of a number of artists to increase the amount of gratitude. As a matter of fact letters to the members of the committee could also be sent out signed by artists since we agreed that it was not wise to use your name.

I have just written letters to Stone and Lilly regarding the opening of the New York No-Jury Exhibition asking them to reserve this evening for their bosses. Have you any other suggestions?

Sincerely yours,

Edith Gregor Halpert



**COPY**

**COPY**

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 30, 1934

Mr. Joseph Lilly  
Municipal Building  
City Finance Department  
New York, N.Y.

Dear Mr. Lilly:

Now that the great problem of selecting the most beautiful policeman has been settled we are making plans for the New York No-Jury Exhibition which opens Monday evening, April 9th.

I have written to Mr. Stone to remind him of the event as we naturally feel it is equally important for him to be present at the opening of the younger and less successful artists. We hope also that you and Comptroller Cunningham will be present.

Do you think it advisable to communicate with the same list we used last time or do you think the officials are getting bored with art?

If you and Mrs. Lilly have no other plans for the evening of April 9th, I hope that you will have dinner with me. I shall communicate with Mrs. Lilly.

Sincerely yours,

Edith Gregor Halpert

**COPY**

**March 30, 1934**

**Mr. Lester Stone  
Office of the Mayor  
City Hall  
New York, N.Y.**

**Dear Mr. Stone:**

**The First Municipal Art Exhibition closes on Sunday, March 31st.**

**The second exhibition which Mayor LaGuardia is good enough to sponsor opens on Monday, April 9th. This is the New York No-Jury Exhibition in which many artists who have had no opportunity heretofore to exhibit publicly will avail themselves of this very special opportunity. It is the first time that a no-jury exhibition is being sponsored by the city.**

**As I mentioned to you previously the young artists as well as the older and more established painters and sculptors who will be represented sincerely hope that Mayor LaGuardia will give the New York No-Jury Exhibition the same impetus by being present at the opening. The ceremonies will start at 10:30 P.M. I hope that we shall have the pleasure of seeing you there also.**

**Sincerely yours,**

**Edith Gregor Halpert**

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



March 30, 1934

Mr. Francis Taylor, Director  
Worcester Art Museum  
Worcester, Mass.

Dear Mr. Taylor:

Last year you spoke of our interest in Charles Sheeler's work and expressed a desire to have this very important artist represented in your museum.

Last weekend I visited Mr. Sheeler and saw the canvas which he has just about completed. It is somewhat similar in character to the "Bucks County Barns", a canvas in Mrs. Rockefeller's collection. I believe you saw it. In my estimation the new painting of the historic buildings in Ephrata, Pennsylvania is a real gem and I should very much like to have you see this painting before offering it elsewhere.

On the other hand, you had in mind a special painting of some old buildings of yours in Worcester. If you are still interested in that plan of course it would be wiser to let the Ephrata painting slide as it certainly would be more desirable to have Mr. Sheeler make a record of your local history. Spring is here - it is in New York - and Mr. Sheeler would be ready to start very soon.

May I hear from you?

Sincerely yours,

Director

Edith Gregor Halpert  
nrc

DE SHERBININ GALLERY  
PAINTINGS PRINTS AND MINIATURES  
718 MADISON AVENUE  
NEW YORK CITY

April 2, 1934.

Dear Mrs. Halpert:

Would you be interested in a primitive by James Peale, dated 1824? It is a canvas 26 $\frac{1}{2}$  X 18 $\frac{1}{2}$  " high, a still-life of a melon on a platter with several pieces already cut and the knife is partly through the melon. On the platter there are green and blue grapes surrounding the melon. This has been held for \$500 but it can now be had for \$200. I can bring it down to you any time.

I also have a painting of a lady by Robert Street, signed, and it is quite interesting. You know his work well and I think you will say that this is particularly interesting; the face of the subject is very pleasing and she has such decorative touches as lace on her cuffs, etc. This I can sell at a turn-over price of \$35.

Please drop me a line and I will bring them both down if you are interested.

Faithfully,



Mrs. Halpert  
Downtown Gallery, Inc.  
113 West 13 street  
Manhattan



*Carnege Inst*

April 2, 1934

Mr. Everett Warner  
Carnegie Institute of Technology  
Schenley Park  
Pittsburgh, Pa.

Dear Mr. Warner:

It is quite satisfactory to confine our arrangement of insurance in transportation only since your building is fireproof. I am sorry that I did not mention this in my previous correspondence.

You have our permission to make lantern slides of any prints in the collection including Pop Hart's "Happy Days". You may also use any of the prints for reproduction if you so desire.

I hope that a number of these very fine examples by the leading American print makers will remain in Pittsburgh. I doubt whether a group of this kind can every be duplicated at the prices listed.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.

April 2, 1934

Mr. Daniel alters  
225 Broadway  
New York, N. Y.

Dear Mr. alters:

Will you be good enough to let me know what developments have taken place in connection with the accounts left with you for collection.

I took it for granted that the Ross matter had been settled but my bookkeeper has just advised me that you have some papers for me to sign. Will you be good enough to call them to me and to let me know just what has transpired.

Sincerely yours,

Director

EdithGregor Halpert  
nrc.



Original in USSR file  
copy "NR"

COPY

April 3, 1934

RE: AMERICAN CONTEMPORARY ART EXHIBITION IN THE USSR.

\*\*\*\*\*

#### INTRODUCTION

It is generally recognized that the artist is the great recorder of human history by creating a permanent picture of the life, customs, events, rhythm, and spirit of his time and of his country. The artist is a pictorial guide for the future historians, and a pictorial reporter for his own contemporaries throughout the world.

Today, in the USA, we have many significant artists interpreting the life in this country. These artists represent all classes, all factions, all schools. Their means of expression and the ideas expressed differ in relation to each artist's personal experiences, and reaction to his own immediate environment within the greater general scheme. A comprehensive collection of paintings, sculpture, drawings, and graphics - selected impersonally, without prejudice as to school, affiliations, or subject matter - will give a complete and composite picture of the USA today. It will provide, in an international language, a living statement of the realities, the dreams, the protests, the aspirations, of the American public, as interpreted by its pictorial reporters.

A truly representative exhibition of this type would serve as a valuable agent in explaining to the people of the USSR, the spirit of the American people in all its nuances and manifestations. A contemporary American Art Exhibition under the auspices of the USSR would be an auspicious event of value to all concerned.

#### PLAN

My suggestion is that the American Contemporary Art Exhibition take place in the USSR during the forthcoming summer, with an initial opening in the month of June. To carry out a plan of such vast proportions and significance, it is imperative that the work - at this end - be assigned to someone unquestionably qualified, through past performances, in assembling and organizing exhibitions of importance. Further details will be supplied on request.

Edith Gregor Halpert  
SF

\_\_\_\_\_  
Director

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FOUNDED 1906



INCORPORATED 1915

SOCIETY OF ARTS AND CRAFTS  
 FORTY-SEVEN WATSON STREET · DETROIT, MICHIGAN  
 TELEPHONE CADILLAC 4139

April 3, 1934

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

My dear Mrs. Halpert - As you have perhaps heard, our Director, Edmund Gurry, has resigned from the Society of Arts & Crafts. At present the Board is acting as active director of the school until a new Director can be appointed.

I am writing you in strict confidence and I know I can trust you to be discreet. We are anxious to improve our school in every way. Things have not been going to our satisfaction for two years, and I believe some changes will be most beneficial. I do not know if Mr. Carroll wishes to remain with us next year and am asking you if you could recommend some outstanding painter or teacher who would be willing to come our way, at a reasonable salary, as head of our painting department. I, & perhaps another member of the board, would come East to interview him. Also the position of Director is open, as yet. We have a few persons in mind but would be glad of any suggestion your sensible, active brain might make. Don't think me a nuisance but I value your opinion highly, and therefore like to trouble you. We are going to have a better school next year. With appreciation for any information you can give me & best of wishes to you Cordially

Kileen Haskell Haass

MR. GEORGE C. BOOTH  
 MR. GEORGE K. HEBB  
 MR. ALVAN MACAULEY

MRS. JULIUS H. HAASS, PRESIDENT  
 MR. ROBERT H. TANNAHILL, VICE PRESIDENT  
 DR. GEORGE KAMPERMAN, VICE PRESIDENT  
 MR. EDMUND A. GURRY, SECRETARY  
 MISS SARAH M. SHERIDAN, TREASURER

MRS. PHELPS NEWBERRY  
 MRS. WILLIAM B. STRATTON  
 MRS. WESSON SEYBURN  
 MR. HIRAM WALKER



LAW OFFICES  
**SPEISER & SPEISER**  
1000 GIRARD TRUST BUILDING  
PHILADELPHIA

MAURICE J. SPEISER  
HERBERT A. SPEISER  
SOL BRODY

April 3, 1934.

Mrs. Edith Gregor Halpert,  
The Downtown Gallery,  
113 West 13th Street,  
New York.

Dear Mrs. Halpert:

I beg to acknowledge your letter of  
the 29th.

I wish that I could do something for  
you and Mr. Demuth in the matter of Mr. Boyer.  
I spoke to him today and he again reiterated  
his desire to pay and his inability to do so  
in spite of his desire. He hopes to have a  
sale so that he can make payment in full; wheth-  
er this will be realized is, of course, beyond  
our ken.

If there is anything you can suggest  
that I do, I shall be very pleased.

With kindest personal regards, I am

Sincerely,

*Maurice J. Speiser*



ROBERT H. TANNAHILL  
2171 IROQUOIS AVENUE  
DETROIT

April 4<sup>th</sup>

Dear Mrs. Halpert

Here's the balance I owed on the  
O'Keefe and Wain's the Metropolitan  
Smart for once in getting one of her  
pictures! I should say she has done  
very well lately.

I'm afraid Mr. Ford has decided  
against the murals. I spoke to him  
Sunday about them and he told me  
they were going ahead with the en-  
larged photographs. I'm sure the time  
element put him off - you see every-  
thing has to be entirely finished next  
month. I hope for some other project.  
Some day he will use the murals

as you outlined them. They would be  
narrower, especially if Mr. Steeler did the  
whole job himself.

I'm hoping to be in New York soon  
and am looking forward to seeing  
you.

Very Sincerely  
Robert Tannahill



April 5, 1934

Mr. Joseph Brummer  
53 West 57th Street  
New York, N. Y.

Dear Mr. Brummer:

You may recall my mentioning to you two Greek sculptures which we have been commissioned to sell.

I am sending you photographs of both. The Torso is on exhibition at the Brooklyn Museum but I can arrange to have it sent to you together with the head anytime you desire to see them - or if you do not wish to have them sent to you, you may see them at the gallery if you will give us two or three days' notice.

I shall make no attempt to give you any explanatory details in connection with this material other than the fact that the owner has credentials, which may or may not be of interest to you.

I believe that in view of the circumstances these are available at very special prices, if purchased within a short period either singly or in combination.

May I hear from you?

Sincerely yours,

Director

Edith Gregor Halpert  
nrc

CITY OF NEW YORK  
OFFICE OF THE MAYOR

April 5, 1934.

Mrs. Edith G. Halpert,  
First Municipal Art Exhibition,  
R C A Building,  
Rockefeller Center, New York City.

My dear Mrs. Halpert:

As I told you over the phone the other day the Mayor, a long time ago, accepted an important dinner invitation for the night of April 9th. I have been in communication with the people in charge of that dinner. They understand the situation and will make every effort to get him out in time to attend the Exhibition at 10:30.

Would you please call me on it again Monday so that we can arrange final details.

Very truly yours,

*Lester B. Stone*

Lester B. Stone,  
Secretary to the Mayor.

s/g



CARNEGIE INSTITUTE OF TECHNOLOGY

SCHENLEY PARK - PITTSBURGH

April 6, 1934

Dear Mrs Halpert:

If you are able to send me two equally good duplicates of the "Zapata" lithograph I know I have a purchaser for one of them and probably for both. I sold the Rivera in the exhibit to the critic who came in to write up the show for the Pittsburgh Press, probably because I convinced him that I wanted to buy it myself. We have also sold the small Cikovsky once but I see no reason for sending a duplicate.

I think perhaps I was wrong in laying so much stress on the 5.00 prints, as in many cases they do not quite adequately represent the artist. It is true that the customers we are likely to reach will often have more discrimination than money, but it is also true that they have too much discrimination to want anything but a truly representative example. A case in point is a possible customer who is interested in Victoria Hutson, and who does not think the "Gardenia" quite adequate. I think it would be worth while to include two more important things of hers. I have a recollection of one of hers, a moderate sized lithograph of horizontal shape, which has a stream, and some mills I think, anyway there is a long pall of smoke across the sky. Do you have that one?

The forty prints just comfortably fill our gallery, but if you could send me a few additional prints when you send me the duplicates for which I have orders, I could place ~~some~~ a few things in the small entrance foyer that leads to the gallery. I ought to receive them as promptly as possible, as our exhibition does not run very long. So I am suggesting that you send me a couple of lithographs by Victoria Hutson, a more important example of Lozowick, "Route 6" by Martin Lewis, and in addition to the duplicates of Rivera, two ~~additional~~ other lithographs by him (other subjects I mean). The thing I like particularly about the Zapata lithograph is the use of white, and I have a vague recollection of another work of his where there are figures in white, and it seems to me bundles of grain. So you might include something answering to that description if you have it.

Very sincerely yours

Everett Warner



CITY OF NEW YORK  
OFFICE OF THE MAYOR

April 6th, 1934.

Mrs. Edith Halpert  
The Art Commission,  
City Hall, New York

My dear Mrs. Halpert:-

I am in receipt of a letter from William Salisbury, Editor and Publisher of "Prints", in which he asks for the titles of the prints bought by the Mayor and the names of the artists for purposes of publication in his magazine.

Inasmuch as your advice on such matters in the art field have always been so helpful before, will you please give me a line on the character of the magazine mentioned by telephoning to me so that I can decide whether or not to comply.

Yours very truly,

*Lester B. Stone*  
Lester B. Stone  
Secretary to the Mayor

LBS:SZ

# McKEARINS ANTIQUES, Inc.

April 6, 1934.

HOOSICK FALLS  
NEW YORK  
TEL. HOOSICK FALLS 80

851 MADISON AVENUE  
NEW YORK CITY  
TEL. RHINELANDER 4-8861

Towntown Gallery Inc.,  
113 West 13th St.,  
New York City.

Dear Mrs. Halpert:

Mr. DeSherbinin saw a painting in our shop the other day and it is so quaint that he thought you might be interested in it. In fact I have information from the owner that it belonged to the Harrold family and is claimed to be painted by Earle, 1783.

Mr. DeSherbinin thinks you would be interested because it is of the early American primitive school of a child around ten years of age with low neck flowing rose gown holding an upturned feathered hat full of posies, seated in a garden.

If this can be authenticated no doubt the \$250 the owner is asking for it would be very reasonable.

We also have in the shop at present some very interesting primitive carvings and a very fine selection of Pennsylvania tractors. Only two or three of them have as yet been displayed in the shop and we would very much like to have you see them. We have a few other primitive things which you did not see when you were at Hoosick Falls last fall.

I would be very glad to have you get in touch with me and plan to come to the shop some time when I am there. I would suggest that if by any possibility you could do this the early part of the week that you telephone me Rhineland 4-8361 Monday afternoon and I could arrange to be at the shop. My insurance office number is John 4-1646.

Very truly yours,

Geo. S. McKearins  
(3)

GSMCK:MT

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April 6, 1934

Mr. Albert E. McVitty  
Princeton, N. J.

Dear Mr. McVitty:

I am very glad to hear from you in knowing that you are participating in the exhibition of Alexander Brook's work at the Corcoran Institute in Washington, D. C. on April 10 to 12, 1934.

While I do not suppose that this work is within our visiting program, it is any possibility that all of the work in the exhibition I would like to see. Brook's work is all the more interesting because it is a work representing a new type of art, including paintings of modern and private collectors, as well as his own, have been assembled to make this exhibition possible. It will give a complete picture of Alexander Brook's importance in the American art world.

We have included, of course, "Summer Wind" and many of the other canvases which you have seen. I hope that you had an opportunity of visiting the First Municipal Art Exhibition where his portrait of "Blondy" was on view and was purchased by Samuel Lewisohn. Brook has just completed another portrait somewhat similar in character which I should very much to show you, if you plan to be in the city. I can arrange to have the latter picture at the gallery in time at one days notice. I hope to hear from you soon.

Sincerely yours,

Edith Gregor Halpert  
nrc

Director

April 1934

Mrs. Lillian Haass  
75 Cloverly Road  
Grosse Pointe, Michigan

Dear Mrs. Haass:

Well, your latest news is very exciting. When did all this happen? Edmund Gurry sent me a note several days ago saying that he was planning to be down and could pay me a visit but I have not heard from him since. I appreciate your confidence in me and you may rest assured that I shall be discreet.

At the moment I have only one or two artists in mind who are of sufficient importance to interest you and who on the other hand might be interested in making an out of town connection. It is rather difficult to pry the artists loose from their own environment where their expenses have been worked down to a minimum. However, in the next few days I hope to give you some information regarding the matter. I am going away for the weekend and without telephone disturbance shall be in a better position to do some clear thinking. You will hear from me in a few days.

My very best regards.

Sincerely yours,

Director

Edith Gre or Halpert  
nrc



April 7, 1934

Mr. Lawrence Leeds  
Hotel Savoy Plaza  
Fifth Avenue & 59th Street  
New York, N. Y.

Dear Mr. Leeds:

Peggy Bacon made the notations you requested on the two prints included in the group of four you purchased.

He agreed with me that these are the very finest proof of those editions. I am also sending you a special copy of the fifth print which interested you, "Speaking of Children". He had this printed by Peter Platt and considers this particular proof the best. I have compared it with the others we have and it is superior. The price of it is \$20 and I suggest that you keep it. If on the other hand you prefer not to we shall call for it at your convenience.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.

EBL

102 Fair Street  
Guilford, Connecticut

*Ygr*

April 7<sup>th</sup> - 1934

My dear Mrs. Halpert,

Will you please

return the Ralph Earle Photos -  
of the Tailors, I have had two  
parties here interested who would  
like to see the Photos -

Very Truly,

Eva B. White



April 7, 1934

Dear Philip,

I have just learned that our friend, Mr. Ritter, of Ritter-Hopson has been put in jail for absconding with the receipts of the last sale which comprised early American prints.

What are you doing about our end of it? Please let me know.

This afternoon I talked with Robert Straus and suggested that you all come to the Salon's opening Monday evening, from 8 to midnight. It will be a really great event as 1500 are showing and will all be there. We are now trying to get Mrs. Roosevelt to visit the show as she is speaking at the same dinner with the Mayor who will be present at the Salons. Do make every effort to come.

Sincerely yours,

Director

Edith Gregor Halpert  
etc.

# THE ART INSTITUTE OF CHICAGO

OTIS PALMER, PRESIDENT  
ORRIS ALBARTON, VICE-PRESIDENT  
EROT, HONORARY, VICE-PRESIDENT  
MARLON L. WORCESTER, VICE-PRESIDENT  
CHAUNCEY MCCORMICK, VICE-PRESIDENT  
YER B. SMITH, TREASURER

ROBERT B. MARSH, DIRECTOR  
CHARLES F. KELLEY, ASSISTANT DIRECTOR  
CHARLES M. BURKHOLDER, SECRETARY

April 9, 1934.

FRANK G. LOGAN, HON. PRESIDENT  
WILLIAM G. GOODMAN, HON. VICE-PRESIDENT  
JOHN J. GLESSNER, HON. VICE-PRESIDENT  
TELEPHONE CENTRAL 7080

Downtown Gallery,  
113 W. 13th Street,  
New York, N. Y.

Dear Sirs:

Do you have reproductions of the many works of art to be exhibited in our Century of Progress Exhibition this summer? We would like very much to have reproductions in color or black and white for sales desk. During the exhibit last summer we sold thousands of reproductions of the loan collection and we expect this summer will prove just as successful.

If you do have reproductions, or if there is a possibility of having some made, we would like to make the same arrangements with you that we have with other museums and galleries. That is, reproductions are sent to us on consignment during the summer as we need them, with the privilege of returning unsold copies at the close of the exhibition. We hope such an arrangement will be satisfactory with you.

We shall be happy to hear your views on this matter.

Very truly yours,

*W. J. Sherman*  
Manager of Reproductions.

WJS/AEL

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April 9, 1934

Mr. Bryson Burroughs, Curator  
Metropolitan Museum of Art  
New York, N. Y.

Dear Mr. Burroughs:

This morning the sixth pastel of Peggy Bacon's Spring Fever Series was returned from exhibition and we now have the complete group in the gallery.

You mentioned that you were interested in seeing these pastels and I hope that you will find time during the week to drop in. Incidentally, we also have on view the recent paintings by Katherine Schmidt of which a catalogue is enclosed. I think you will enjoy seeing the work of these two bright young ladies.

Do come in soon.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.



Le Roy Comp  
Dealer in Antiques  
154 E. High Street  
Cochise, Penna.

Mon April 9th - 1934

Dear Miss Halpert

Just a few Lines to you for my Shimmel  
Carving Collection as you know I have a  
Fine Collection I also my Brother has his  
Collection as you know we have two of the  
Large Eagles in it one in mine and one  
in his and will treat you Right in  
Price Counting my Gude weather vane in with  
it as the new-york show on the 25th and  
thought it would Be a good time for you  
to despose of them and I also have a  
water color dutch girl in a small Frame  
with Like the tulip decoration in the middle  
of her wide dress I know if you seen this  
you would Be interested in it the Price is  
2.5 dollars and one more to tell you about  
also a fine silhouette and has the name on it.

qmoD yoffe  
 aauiluh ni vohueh  
 teouté dñiñ H hñ  
 amulñ aladnu

it is in the Bus Form a Burley maple  
 Frame it is in and will make that  
 25 dollars so Please Let me hear from  
 Jan at once in Regards to the Shimmel  
 Carvings & the dutch painting & the silhouette  
 I Remain Le Roy Comh



April 9, 1934

Mrs. Eva B. Leete  
102 Fair Street  
Guilford, Conn.

Dear Mrs. Leete:

Just as soon as I can get the photographs returned from the collector who now has them I shall send them on to you promptly.

I am referring to the two Ralph Earle canvases.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc



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April 9, 1934

Dr. R. D. Saklatwalla  
14 Creighton Avenue  
Crafton, Pa.

Dear Dr. Saklatwalla:

Well, I sat through a very exciting auction at which our best people were present. The dealers looked static and did no bidding, naturally, keeping prices at their lowest ebb. The buyers were looking for bargains in very important examples of which there were none to speak of.

Several of the dealers sent in works which they wanted to sell and I learned after the sale that the Picasso which was knocked down for \$5200; the D'Isse at \$2000; the Courbet at \$1500; were not real sales. However, it was very advantageous to have these important items in the collection as it brought many people who would not have come for the smaller examples which you sent in.

All in all, as I wired you, the total brought by the forty-nine items you included, was \$2305 gross. I did not get the list of deductions for commissions and cuts but rains will probably send that information directly to you.

I am enclosing the prices brought at the sale with the corresponding numbers in the catalogue. They are very low but after all you did want to dispose of these things and there is a wave of the same idea throughout the country. Collectors prefer to have fewer and better examples and are not interested in bargains when the examples are not the most important. I hope that you won't feel too disappointed.

Do let me hear from you and let me know how you feel about this matter. Rains promised to send our check within the next two weeks and I have heard that their reputation in payment is excellent.

I look forward to seeing you soon.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc

April 9, 1934

Mr. Robert Straus  
45 Broadway  
New York, N. Y.

Dear Mr. Straus:

On my return from the country I talked with Reuben Nakian who is very much pleased with the prospect of leaving for Washington at once. He understands about traveling single, and I am sure there will be no complication on that point.

He is ready to start at the drop of a hat and has already ordered his materials. For the time being it will be necessary to supply only the immediate expenses of the fare and room and board in Washington.

Will you please let me know the final plans - that is where he is to go and whom he is to see. I am sure that you will be delighted with the work Nakian will do as I feel confident that there is no-one as well suited for this type of portrait work. Nakian will do something really swell and you will be proud of it.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc



LAW OFFICES OF

DANIEL A. WALTERS  
225 BROADWAY, NEW YORK

TELEPHONE BARCLAY 7-6782-3

April 9th, 1934

Mrs. Edith G. Halpert  
The Downtown Gallery  
113 West 13th Street  
New York City.

Dear Madam;

Re:Downtown Gallery vs. Ross

I tried several times to phone you to have you call at my office for the purpose of executing an affidavit in connection with a pending motion for summary judgment.

However, since you were apparently too busy to come to my office, I prepared the enclosed affidavit.

Will you kindly read same, and then verify it by signing your name in the presence of a Notary Public at the end thereof. The Notary Public is to sign his name and affix his seal and stamp as indicated in pencil.

As soon as the said affidavit is properly executed, will you kindly return same to me.

Yours very truly,

*Daniel A. Walters*

DAW:FG

Enc:

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



*Carnegie Inst*

April 10, 1934

Mr. Everett Warner  
Carnegie Institute of Technology  
Schenley Park  
Pittsburgh, Pa.

Dear Mr. Warner:

At your request we sent a group of lithographs for sale and for exhibition. This included two copies of "Zapata", one for immediate delivery and the other for possible second purchase.

Since the exhibition is not being sent elsewhere you may remove the original prints in the event of sales but if you prefer we shall be glad to replace them as they are sold.

You will note that I followed your suggestions in making the additional selection. I am glad that the show is creating so much interest and hope that you will be pleased with the results.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.

April 10, 1934

Mr. Paul Gardner, Director  
W. R. Nelson Gallery of Art  
Kansas City, Missouri

Dear Mr. Gardner:

When Budworth telephoned regarding your instructions we withheld Sheeler's "View of New York" and now have it at the gallery. I agree with you that if it could not be on first at the opening, it was just as well to omit it entirely.

I am very much pleased that the exhibition created so much interest. I know from personal experience that the only way to break down modern art resistance is to show it and in the setting that you made for them I am sure the paintings look particularly fine. Of course it would be ideal if someone or group of persons would see the importance of having at least one outstanding example of American modern art remain in the museum permanently. After all the sum involved in the purchase of a Sheeler, a Halpert, or a Fiene, is just a mere trifle compared with the prices of old timers. Furthermore, in this particular case, in order to encourage a modern art buying mood I would make every concession in the way of price. If you can let me know which of the paintings to send to you have an especial appeal, I shall give you a new quotation.

The Alexander I took down at the Carnegie Institute closes on May 17th. Therefore, it would not be possible to get any of them to you by the 1st of May. If you can postpone the opening I can arrange to give you a choice of the twenty-five best examples in the exhibition including a number of canvases from museums and private collections. This, however, will have to be arranged for some time ahead and it will be necessary to advise me within the next ten days. If you plan to have a Prook show I suggest that you take advantage of this special offer as it is not likely that a similar group can be assembled soon again. You know how difficult it is to get private owners and museums to lend. It is so much easier to extend the time while the pictures are already out. Do let me know.

I shall get together a group of fifty or sixty etchings, lithographs and woodcuts by contemporary Americans. These can be sent to you before May 1st - in any event. I certainly shall appreciate seeing the publicity as I am very eager to get the Kansas point of view. My best regards.

Sincerely yours,

Director

Edith Greer Halpert  
P. S. Please remember me to Mr. and Mrs. Nichols.



*AFB*

April 10, 1934

Mr. George McKearins  
851 Madison Avenue  
New York, N. Y.

Dear Mr. McKearins:

Thank you for your note.

I shall certainly take advantage of your invitation and at the very first opportunity I shall drop you a note to let you know when I can arrange to call on you.

In the meantime, if it is feasible, I should like to have the painting, said to be by Earle, sent to us on approval. We can arrange to have our man call for it, if you prefer.

May I hear from you.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc



April 10, 1934

Mr. Robert Tannahill  
2171 Iroquois Avenue  
Detroit, Michigan

Dear Mr. Tannahill:

Thank you for your check.

In referring to our records I find that we gave the Society of Arts and Crafts an additional credit of \$15.00, a check for which is now enclosed.

The increased interest in American art is very gratifying. I hope that it continues through the Spring so that our artists and we, ourselves, can keep going. O'Keeffe is now completely set up and there is a possibility that because of the encouragement she has received, she will get back to work within the next few months.

Thank you so much for your interest in the mural matter. I have visions of a Sheeler mural in Detroit and certainly in the Ford plant. Perhaps some time in the future some concrete plan can be worked out.

I am so glad that you are coming to New York soon again. It is so much more cheerful here now that the rain has ceased and we are having true Spring sunshine. It is not very good for my morale, particularly after a weekend in the country but in any event it is far more pleasant than the miserable weather we have been having.

My best regards.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc

CARNEGIE INSTITUTE  
DEPARTMENT OF FINE ARTS  
PITTSBURGH, PENNSYLVANIA

HOMER SAINT-GAUDENS  
DIRECTOR

April 11, 1934

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
113 West 13th Street  
New York, New York

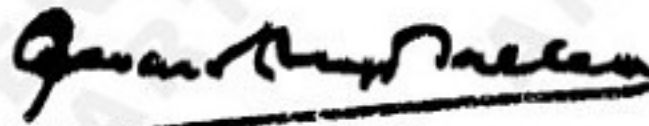
Dear Mrs. Halpert:

I wish you could jump on a train and come to see the Brook show. I know you would be pleased with it. Dr. Saklatwalla and I spent an hour in the galleries the other day, and we both think it is one of the best one-man shows we have ever had. We all appreciate very much the interest and trouble you have taken to help make it a success.

I have sent you a catalogue. If you would like to have some more, just let me know.

I am sending you a catalogue of Dr. Saklatwalla's exhibition, as well as a copy of the current number of the Carnegie Magazine, containing his article.

Sincerely yours,



Edward Duff Balken  
Acting Director

B:C

P.S. - I have, of course, sent  
catalogues to all the lenders.





1516 Milvia Street,  
Berkeley, California

April 11, 1934

Dear Mrs. Halpert:

The day after I was in to see you last, I was called to California suddenly, in the emergency of a death in the family.

This has meant that there is a delay in getting the many photographs to the publisher and engraver. I am just now getting the list of plates into shape so that we can have the blocks made. So there will be some additional delay yet, before I can return the prints to you. Please tell Miss Chase that I intend that every one shall be returned to her carefully checked files.

Incidentally I should like to ask you about another matter. I have here a nephew, Warren Cheney, who is one of the most promising and accomplished sculptors here on the Coast. He recently had his first one-man show at Gump's Galleries in San Francisco. This seemed to me as interesting a showing as I had seen put forth by a young sculptor in many years. Of course I may be prejudiced, but I'd stake my hat that it is excellent stuff - and the boy a comer. Of course he looks to the time when he will get a New York opening. What is the chance? Would you, for instance, look over photos of his work, and see if they interest you for a possible show next season? Or who would be most likely to consider a new man, thoroughly modern? I should appreciate a word from you about this.

Again let me thank you for your courtesy and co-operation in the matter of photographs for my book, and believe me

Faithfully yours,

*Sheldon Cheney*



GEORGE GERSHWIN  
132 EAST 72ND STREET  
NEW YORK, NEW YORK

11 April 1934

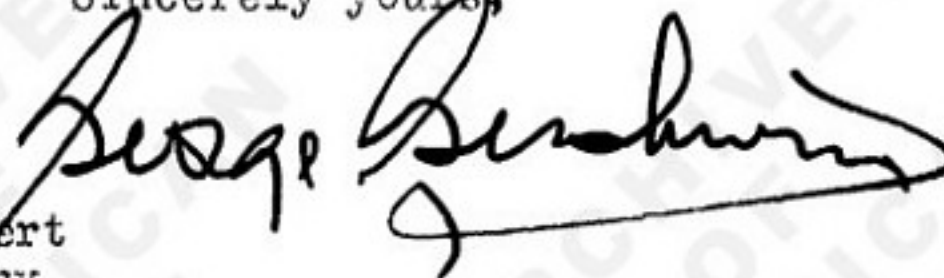
Dear Mrs. Halpert:

I am, as you know, very busy at the present time, but one of these days I'll find time to come down to see you and look at the pictures you have.

I like the "Torso" by Laurent which you sent me but I think I am more interested in painting than in sculpture. I can bring the "Torso" down when I come to see you or you can send up for it if you prefer.

Best regards to you. Hoping to see you soon,  
I am

Sincerely yours,



Mrs. Edith G. Halpert  
The Downtown Gallery  
113 West 13th Street  
New York, New York

**COPY**

**COPY**

April 11, 1934

Mr. Lester B. Stone  
Office of the Mayor  
New York, N.Y.

Dear Mr. Stone:

The two letters you sent me on April 5th and 6th respectively have just reached me. Since the First Municipal Art Exhibition closed at Rockefeller Center, the mail has been drifting through the labyrinthian departments in the Center. Will you therefore, be good enough to address all future mail to The Downtown Gallery where I am located permanently.

As I advised you during our telephone conversation, the magazine, "Prints", is a reliable conservative publication devoted entirely to etchings, lithographs and woodcuts. I am sure that Mr. Salisbury, the editor, will write an intelligent article about the prints selected by Mayor LaGuardia. I am enclosing a list.

We were all very much disappointed that you were not present at the opening of the New York No-Jury Exhibition. Mayor LaGuardia arrived just before ten and everyone was delighted. He was perfectly swell and made the opening a great success, as you may have noted in the newspaper reports the following morning. I send you my sincerest thanks for your generous cooperation.

Some time ago you sent me some correspondence in reference to a permanent Municipal Art Gallery. Included was a statement from the so-called Artists Committee of Action. This organization, which started as a result of the First Municipal Art Exhibition - when I announced my hopes that a permanent organization would result - is made up of a group of professional "down with everything that is up-ers". The names which appeared as signatures are little known in the professional art world. As a matter of fact, the only man whose name is at all familiar is Hugo Gellert, a cartoonist who works for the radical papers and not a professional painter. I should like to talk to you about this matter when you get a breathing spell. I have some definite plans for a Municipal Art Gallery, not connected with Rockefeller, which I should very much like to discuss with you as I think this is the propitious time to follow up the two successful enterprises in this field.

May I hear from you some time soon?

Sincerely yours,

Edith Gregor Halpert

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copy X



SAN DOMENICO PALACE HOTEL  
TAORMINA (SICILIA)

Wednesday, Apr 11<sup>th</sup>

1934

VILLA IGIEA GRAND HOTEL	- PALERMO
GRAND HOTEL ET DES PALMES	"
HOTEL EXCELSIOR	"
ALBERGO PALAZZO & AMBASCIATORI	- ROMA
EXCELSIOR & NEW CASINO	- RAPALLO
PALAZZO DELLA FONTE	- FIUGGI

Dear Mrs Halpert-

It was exceedingly thoughtful of you to send me such lovely spring flowers, some of them lasted all of the way over. I am sure that you must have chosen them yourself because the color combination was so pleasing. We were very grateful to you for making our stable room attractive. I also greatly appreciate the very kind things that you were good



enough to say about me in your  
note but most of all I like what  
you say about my husband and  
what he has done. After all Helen  
and I could do nothing more  
out here and I feel of her as if  
I had through my interest in art  
brought her little joy and much  
trouble. And he has always been  
generous and patient through  
it all. I am so glad to hear  
you understand and appreciate  
this. We had a rough crossing  
but we are having a marvelous  
weekend in this heavenly spot,  
the world of affairs seems very  
far away. With many thanks  
for the note and the flowers

Love ever dearly, Mary A. Proctor Jones.

April 12, 1934

Mr. E. J. Sherwood  
Art Institute of Chicago  
Chicago, Illinois

Dear Mr. Sherwood:

We have photo-graphs of many of the paintings and sculptures in the collection. Ordinarily we order glossy prints which are most advantageous for reproduction but can no doubt have matt prints made, if they are more desirable.

As the artists are not in a position to make investments in quantities of such photographs at the present time, I might suggest that the original negatives be sent to you to be reproduced in quantities as you see fit.

Please let me know whether this plan would be satisfactory.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.

CARNEGIE INSTITUTE  
DEPARTMENT OF FINE ARTS  
PITTSBURGH, PENNSYLVANIA

HOMER SAINT-CAUDENS  
DIRECTOR

April 12, 1934

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
113 West 13th Street  
New York, New York

Dear Mrs. Halpert:

Since writing you yesterday I have received your letter of April 10.

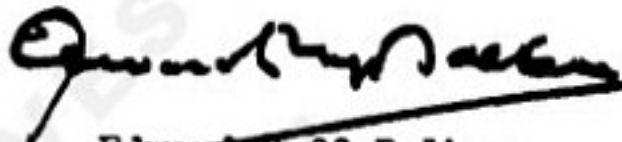
There were no formal invitations to the opening of the Alexander Brook show. Indeed it is rarely that we issue them, except for the International. The galleries are thrown open on the announced date without any trimmings.

Our financial situation at present is such that we cannot ask Mr. Brook to come here as our guest, but I have written him, telling him how delighted we are with his exhibition.

I shall do my best to try to keep one of Brook's canvases in Pittsburgh, but it seems rather doubtful, as it is hard to enthuse the Fine Arts Committee about anything these days. However, while there's life there's hope.

I expect to go to New York the first of May, and will write you in plenty of time in order that my visit to your galleries may be a convenient one.

Sincerely yours,



Edward Duff Balken  
Acting Director

B:C



April 12, 1934

Mrs. Lillian Haass  
75 Cloverly Road  
Grosse Pointe, Michigan

Dear Mrs. Haass:

As I did not want to make the information you gave me public property, I did not mention the matter to any of the artists whom I have in mind.

I spoke with Yartof and the others, however, but did not mention where the position might be. I think the artists felt it would not fit in with their plans to leave the city and I doubt whether it would be possible to tempt either of them. However, I believe that five painters whose names appear below would be available, as they are somewhat younger and are not quite settled in the city. They will have had experience in teaching. I am sure that if you call them and if you considered him I am sure that the rest of the family to make life simple for everyone concerned. I am not suggesting divorce but I feel reasonably sure that a divorce with Ernest would do the trick. He is an excellent painter and a very good one of our very good painters. Aside from that, he has a very charming personality and is very stimulating as a teacher.

Nicolai Cikovsky  
Ernest Fiene

Stefan Hirsch  
Joseph Collet

James Spencer

If you are planning to be in New York soon I could arrange to have all these prospects at a cocktail or dinner party, so that you could meet them and talk with them without their knowledge of the plot. You are familiar with their work and their reputation. As a matter of fact I think it would be a good idea to change instructors annually. If the director maintains a definite policy it is far more stimulating to students to have a fresh approach and fresh conclusions each year. Furthermore, it lessens the possibility of the students adopting one set style which often the case where an instructor remains for any number of years.

I hope that you are coming to town. We can discuss the matter more fully and as I mentioned before we could arrange to have you meet a number of the artists who might interest you.

Sincerely yours,

Director

Edith Gregor Halpert

Enc

April 12, 1934

Mr. Preston Harrison  
2400 South Western Avenue  
Los Angeles, California

Dear Mr. Harrison:

A long, long time. I got you immediately upon receipt of your inquiry regarding Joseph Vollet. Just been returned to me. I am sorry that there was no excuse for the delay. The letter had certainly no excuse for the post office to keep it all over the country. I am sorry that the information is not being given to you. Think of all the municipal art collections in this city has gone into in a big, big way. The permanent Municipal Art Gallery, where the works of the past, bad and indifferent can be seen. It is all available for public consumption. God knows the artists and the public. It has been a very tough struggle and it is still going ahead. We, too, have some of the best of the best necks but we are going on with our plans and hopes as if we were not aware of the big bad wolf.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc



April 12, 1934

Mrs. Lincoln Isham  
140 Jack Avenue  
New York, N. Y.

Dear Mr. Isham:

I have the honor to inform you immediately  
that the "Portrait of a Young Man" by Alexander  
Brook has withdrawn from sale. As all the  
conditions of the exhibition are met, it is  
in fact, it is not in collection.

On April 12, 1934, the "Portrait of a Young Man" by Alexander  
Brook has withdrawn from sale. As all the  
conditions of the exhibition are met, it is  
in fact, it is not in collection.

Won't you please telephone me before coming  
down with your friend so that I may have  
a complete view of Brook's work to show  
at the time? I look forward to see you.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.



COPY

COPY

April 12, 1934

Mr. Lester Stone  
Office of the Mayor  
City Hall  
New York, N.Y.

Dear Mr. Stone:

Since the exhibition of the Society of Independent Artists will have a number of paintings and sculptures of sensational character (including the panel produced by twenty members of the John Reed Club in which I was told some stupid political propaganda was incorporated) we are trying to develop some strong publicity for the New York No-Jury Exhibition, sponsored by Mayor LaGuardia.

Naturally we do not wish to do anything sensational by pointing out any of the works in the exhibition which may have some objectionable character and therefore appear attractive to the public. Our idea now is to play up the leisure idea. In taking a census of the exhibitors, we find that a large number of the artists are nonprofessional; that is they are members of other professions or trades, who through the reduction of working hours are free to devote time to this peculiar avocation. The actual statistics resulting from this census will be available within the next few days.

If we could get the genial Grover Whalen together with Raymond Fosdick, who is now being approached, it would be a swell publicity stunt. I understand that both these gentlemen are considerably engrossed at present in connection with the public leisure.

Can you recommend some way of approaching Grover Whalen? I know him but he doesn't know me.

Any suggestion on your part will be gratefully received. We do want to make this wholesome exhibition the outstanding event in No-Jury history, particularly since it had such a good running start with the Mayor's assistance. Many thanks.

Sincerely yours,

Edith Gregor Halpert

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April 14, 1964

Mr. Nelson Rockefeller  
RCA Building  
Rockefeller Center  
New York, N. Y.

Dear Mr. Rockefeller:

Miss Kelly has been instructed to place the \$500 for the purchases you selected. The purchases are divided into two classifications: 1. Sculpture, 2. Painting, etc.

Mrs. John L. Rockefeller, Jr.

1981	Isaac M. S.		150
2171	John S. S.		5
2722	John S. S.		200
1625	John S. S.		15
1672	John S. S.		50
2836	John S. S.		30
not cat.	John S. S.		50
			<u>\$500</u>

Mr. Nelson Rockefeller

444	Grindage S.		12
1032	Robert S.		25
1387	Charles S.		50
			<u>\$87</u>

If this is satisfactory basis will be sent directly to the donors of America. Evidently, I made a mistake in the addition yesterday as the total seemed greater at the time. There is only an \$87 surplus as you will note from the above. In addition you have under consideration the following.

3812	John Storrs	Nude Figure	1500
4458	William Zorach	Setting Hen	1500
2457	George Marinko	Sirius	300

The two sculptures you selected are undoubtedly the finest examples shown. While they both come from this gallery I personally feel that the Zorach judged abstractly is the better work of art. There is so little good sculpture that I feel very strongly about encouraging the few really creative artists in this field and certainly feel that such works are a permanent asset. Mr. Cahill will probably talk with you about announcements of the actual purchases and I hope to hear from you soon regarding your decision on the sculpture.

Sincerely yours,

Director

Edith Greer Halpert



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Thas

April 13, 1924

P. Novak: balen  
 danu. 200. 1955  
 1955. 1955. 1955  
 1955. 1955. 1955  
 1955. 1955. 1955

Mr. Tolson, speaking to the press, suggested  
that the FBI should be in New York  
to handle the situation. I believe

...the first  
...No-Jury  
...Director of  
...in a better  
...the  
...cultural  
...for the  
...Friday after-  
...April 20th.

I sincerely hope we may have your active endorsement of the proposed plan. It will be of incomparable value to the artists and to the public.

Sincerely yours,

Director

Edith Gregor Harper  
nrc.

P. S. You may recall the exhibition of Decorative Arts ( paintings, sculpture, ceramics, and prints) I organized at Wanamakers about six years ago.



JOYCE W. MER, PRESIDENT  
ROBERT A. TON, VICE-PRESIDENT  
FRYCE B. SCHWART, VICE-PRESIDENT  
CHARLES E. WORCESTER, VICE-PRESIDENT  
STANLEY MCQUEEN, VICE-PRESIDENT  
WALTER E. SMITH, TREASURER

ROBERT B. HARSNE, DIRECTOR  
CHARLES F. KELLEY, ASSISTANT DIRECTOR  
CHARLES M. BURKHOLDER, SECRETARY

FRANK O. LOGAN, NON. PRESIDENT  
WILLIAM O. GOODMAN, NON. VICE-PRESIDENT  
JOHN J. GLESSNER, NON. VICE-PRESIDENT  
TELEPHONE CENTRAL 7080

April 16, 1934.

I AM PLEASED TO ADVISE YOU THAT THE PRINTS ENUMERATED BELOW WERE ACCEPTED BY THE JURY OF SELECTION FOR THE OFFICIAL EXHIBITION OF PRINTS FOR A CENTURY OF PROGRESS 1934.

**ATTACHMENT**

Bacon, Peggy  
✓ " "  
✓ " "  
✓ Brook, Alexander  
" "  
✓ Constant, George  
✓ Davis, Stuart  
" "  
✓ Fiene, Ernest  
Gabriel, Ada V.  
" " "

Morning Exercises ✓  
Outing ✓  
Peanuts ✓  
Supine ✓  
Torso ✓  
Portrait of William Zorac  
Barber Shop Chord  
Place Padeloup  
Third Avenue  
Beer Garden  
Flower Girls, Charleston  
(see next sheet)

UNLESS SELECTED FOR CIRCUIT EXHIBITION, PRINTS WILL BE RETURNED  
AT THE CLOSE OF THE EXHIBITION TO ADDRESS GIVEN ON ENTRY CARDS.

**ROBERT B. HARSHE, Director.**

written  
 5/31/34  
 AND BELOW  
 AL EXHIBI-  
 ses ✓  
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 ✓  
 ✓  
 William Zorach ✓  
 ord  
 p  
 Charleston  
 (next sheet)  
 RETURNED  
 Y CARDS.  
 3, Director.

# THE ART INSTITUTE OF CHICAGO

POTTER LAMER, PRESIDENT  
ROBERT ALTON, VICE-PRESIDENT  
PERCY S. ECKHART, VICE-PRESIDENT  
CHARLES M. WORCESTER, VICE-PRESIDENT  
CHAUNCEY McQUEEN, VICE-PRESIDENT  
WALTER S. SMITH, TREASURER

ROBERT B. HARSHE, DIRECTOR  
CHARLES F. KELLEY, ASSISTANT DIRECTOR  
CHARLES M. BURKHOLDER, SECRETARY

FRANK G. LOGAN, HON. PRESIDENT  
WILLIAM O. GOODMAN, HON. VICE-PRESIDENT  
JOHN J. GLESSNER, HON. VICE-PRESIDENT  
TELEPHONE CENTRAL 7080

-2-

I AM PLEASED TO ADVISE YOU THAT THE PRINTS ENUMERATED BELOW  
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TION OF PRINTS FOR A CENTURY OF PROGRESS 1934.

~~NOTE~~

✓ Goldthwaite, Anne	On East 10th Street
" "	The Water Hole
✓ Hirsch, Stefan	Central Park
" "	The Lonely Donkey
✓ Lahey, Richard	Hamilton Higby's View
✓ Locke, Charles	Joe's Place
✓ Lowengrund, Margaret	Snow Cleanup
✓ Lozowick, Louis	Tugs
✓ Marsh, Reginald	On the Bowery
" "	Tattoo, Haircut, Shave
" "	The Poule

(see next sheet)

UNLESS SELECTED FOR CIRCUIT EXHIBITION, PRINTS WILL BE RETURNED  
AT THE CLOSE OF THE EXHIBITION TO ADDRESS GIVEN ON ENTRY CARDS.

ROBERT B. HARSHE, Director.

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# THE ART INSTITUTE OF CHICAGO

POTTER LMER, PRESIDENT  
ROBERT ALLINGTON, VICE-PRESIDENT  
PERCY B. ECKHART, VICE-PRESIDENT  
CHARLES H. WORCESTER, VICE-PRESIDENT  
CHAUNCEY McDERMID, VICE-PRESIDENT  
WALTER B. SMITH, TREASURER

ROBERT B. HARSHE, DIRECTOR  
CHARLES F. KELLEY, ASSISTANT DIRECTOR  
CHARLES H. BURKHOLDER, SECRETARY

FRANK O. LOGAN, HON. PRESIDENT  
WILLIAM O. GOODMAN, HON. VICE-PRESIDENT  
JOHN J. GLESSNER, HON. VICE-PRESIDENT  
TELEPHONE CENTRAL 1080

-5-

I AM PLEASED TO ADVISE YOU THAT THE PRINTS ENUMERATED BELOW  
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TION OF PRINTS FOR A CENTURY OF PROGRESS 1934.

## INDEX

✓ Reynard, Grant	Alley Cats
" "	The Duet
✓ Soyer, Raphael	Life Class
" "	Self Portrait
✓ Weber, Max	The Rose
Zorach, Marguerite	The Maine Sheriff

The rejected prints will be returned to you as soon as they are packed.

UNLESS SELECTED FOR CIRCUIT EXHIBITION, PRINTS WILL BE RETURNED  
AT THE CLOSE OF THE EXHIBITION TO ADDRESS GIVEN ON ENTRY CARDS.

ROBERT B. HARSHE, Director.

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TELEPHONE VOLUNTEER 5-5900

**BLOOMINGDALE'S**  
LEXINGTON AVENUE - 59TH STREET  
NEW YORK

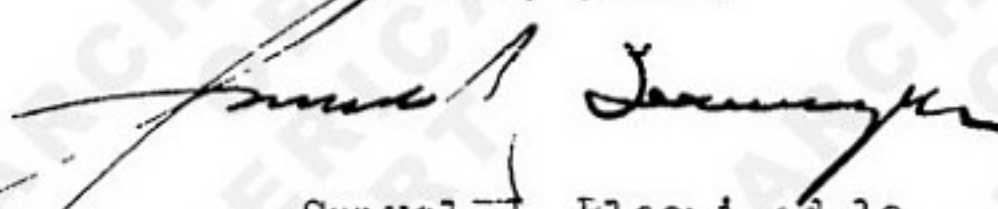
April 16th, 1934

Mrs. Edith G. Halpert  
113 West 13th Street  
New York City

Dear Mrs. Halpert:

I myself am, as you put it, glad to cooperate with you to break the ice, but I will do so as soon as I find something that I like. The picture you mention of Miss Schmidt, in my opinion, does not adapt itself at all to my room and purpose.

Sincerely yours,



SJB:RJA

-Samuel J. Bloomingdale

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



April 16 '34.

My dear Mrs. Halpert -

You certainly are a peach to go to so much trouble to furnish information for my request. I am most grateful to you.

The board has turned the directing of the school over to another officer and myself. - I am down every day, and most all day, and find the job fascinating. The morale of the school has changed completely in the last few weeks and we are all pulling together even the students! We are working out small changes



(to find how they work) so next year we may have a still better school. The board meets tomorrow again and I have a budget and a plan to submit to them. Until then I cannot say what changes, if any, will be made in our teaching staff. When I wrote you, I felt the need of an additional painter. We now have some one in mind and also find that our present man does not wish to leave. With the improved morale, the new interest, and the many promises of co-operation (which may be fulfilled) I do not believe I shall come down to New York, at present.

I am anxious to keep in mind the names of the men you sent - some of them sound good, - and you may find me New York bound more suddenly than I now anticipate, if events that I hope for don't materialize.

You are always a source of inspiration, and I like your sane outlook on life. Thank you so much for your trouble - I may avail myself of your invitation to a cocktail party a bit later and I am most grateful to you for

Your continued interest in  
our problems.

The O'Keeffe looks fine  
near the Carroll frames in the  
entrance hall - do come  
& see it! Another check  
will be along soon to cheer  
up your Stargily friend. Anytime  
he wants to give away that  
Poor Marin ship - let me  
know.

A hearty welcome awaits  
you in Detroit.

Most cordially and  
fondly

Lillian Haukel Haas



April 17, 1934

Mr. ~~Sheldon~~ Cheney  
1316 Silvia Street  
Berkeley, California

Dear Mr. Cheney:

I am so sorry to hear of the reason for your departure.

There is no hurry about the return of the photographs but when you are through with them we should be glad to have them returned as we endeavor to maintain a very complete record of our artists' work.

I should be glad to look over the photos of Warren Cheney's work. I am always interested in seeing new white hopes. However, as far as exhibits are concerned it is rather unlikely. We are planning - because of conditions - to reduce our list of artists considerably, limiting ourselves to a small number of outstanding painters and sculptors. With this arrangement we can do better for each artist as we feel morally responsible to keep the really important ment comfortable. Our pioneer work in establishing younger artists will have to stop for the time being. From time to time I have occasion to organize exhibitions outside of the gallery and am therefore interested in seeing new work. When you get around to it, please send me some photographs of Warren Cheney's sculpture.

Sincerely yours,

Director

Edith Gregor Mopert  
nrc



CITY OF NEW YORK  
OFFICE OF THE MAYOR

April 17th 1934.

Mrs. Edith Halpert,  
Downtown Galleries, Inc.,  
113 West 13th Street,  
New York, N. Y.

My dear Mrs. Halpert:

Thank you very  
much for the list of prints purchased  
by the Mayor from the First Municipal  
Art Exhibition. May I have another  
copy of this list, as I am going to  
get the Mayor to distribute the prints  
very soon.

Very truly yours,

*Lester B Stone*

Lester B. Stone,  
Secretary to the Mayor.

S/H

April 17, 1934

Mr. Daniel Walters  
225 Broadway  
New York, N. Y.

Dear Mr. Walters:

Will you please advise me what further action is being taken in connection with the Sidney Ross matter. Am I to understand that you are getting a judgement against him or is the case to come up on trial?

Also will you be good enough to advise me of the disposition of the other accounts. I am eager to have all the details straightened out for our final adjustments of the season.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc

2400 SOUTH WESTERN AVENUE  
LOS ANGELES, CALIFORNIA

April 18, 1934.

My dear Mrs. Halpert

The American catalogue I prepared  
is promised from printer to - tomorrow.

I am giving away few copies as I  
cannot afford it but I will mail you a  
copy. If you care to let artists of your group  
see it at your place - it might answer well  
purposes - in fact neither you nor they may  
consider catalogue of any importance. It is  
published for California museum - my  
deeds of gift and official acceptance printed  
in full - none in type for future.

Of your group - I reproduce  
Halpert, C. Korsch, Peter Dickinson, Martin,  
Weiser, Stone, Stefan Linck, Siena, Walkowitz,  
Israel and Stuart Davis - two of Pop Hart.

I mention all the artists & give  
such representation and bibliographical references  
as I could myself dig up.

As I wrote once before - I told  
a tiny "white lie" - years ago. Robert Henri  
spoke well of several younger artists and thought  
I should put something by Stuart Davis.



Now I discovered that my "In Lupa" was done in 1920 - I just acted as though that was the particular example in view. Now I came to Berner Lussner - I thought of Pope that was my me to buy it. That literally was true - in your Dan-Tam Valley in 1927.

I mention your name half a dozen times - also Holger Cahill - partly from my own articles in your "space" and refer to articles by Pollet, Kirsch & Jorach in there.

I avoided all pretence of being an art critic - just a collector - letting my selections speak for themselves. Nothing to me is deadlier than the average amateur or collector who assigns his knowledge - of course Cahill comes under category of a big art critic - totally different.

Under representation I dressed foreign Museums - Metropolitan - Whitney - Chicago - Phillips - Barnes - Goff. and Rhode Island School of Design at every chance - the others when necessary.

Again I had our local public in mind - to prove our Harbison collections were made up of type of artists - also well considered by big institutions elsewhere.

I made no use of honors received except those our examples had been so chosen. I left out N.A. - A.A.A. etc. completely - all artists just by name - date of birth or death.

Of our 44 Water Colors - you may notice 27 are in list of donations - and 17 still left under loans - all will be donated by Jagers - Jorach, Waldman, Stone etc. I like to study my gifts along - so many a year.

I do the same thing in French Valley - I put a little Income Tax receipt that way & keep alive my contact each year with Los Angeles County Board of Supervisors - each year the Board accept the new gift and reaffirm previous gift dating back to 1918.

It is in no sense an important catalogue except to me - about 75 pages with 61 reproductions. - The total collection includes 50 oil paintings donated - 5 oil paintings loans - 27 Water Colors donated - 17 Water Colors loans.

I must look to catalogue sales to reimburse me - the Museum may repay me for the costs which I advance but I dare not rely on that out of the way. I have had experience & can readily understand my caution these days.

I still am striving desperately to dispose of pictures previously deemed from collection & not included in Catalogue. The local dealers express confidence that there can be sold in Los Angeles if given time.

If I do succeed in such sales then I would love to dictate for certain artists with fine examples to substitute for pictures still left in collection. I fully realize weakness in the Harrison Gallery of Oil Paintings - dating back to early days of collecting.

There are not so very many artists I can particularly now can I ever afford by prices - No one discussing such matters now - wait until I can attempt it.

I advise Dr. Sakkatula & Mrs. Oronimphius have been forced to leave their collections on market by auction. To me a bad thing for art - for artist & for dealers - something I never would do - in fact never can do it. I prefer naturally to living artists - who suffer that way.

I never can compete with large Museums nor millionaire collectors - Therefore



any artist or dealer splitting - must be  
side-staffed by me

2400 SOUTH WESTERN AVENUE  
LOS ANGELES, CALIFORNIA

One final thing - I do not  
believe in large collections - just for sake of  
many pictures - Already I have removed 35  
oil paintings from our American Gallery.

It is my ambition - if I have  
money enough & finances ever permit -  
to keep our American Gallery - no plan  
to 50 donated oil paintings and 50 donated  
Water colors - all the rest must remain  
as loans or be removed entirely and better  
than substituted.

In all American art fields as I now  
see it - there are very few absolute safe artists  
to purchase - While I am waiting I am pondering  
and considering who and what would be safe for  
me.

I go back to Modern Museum 19  
Living Artists - a mighty fine list. I also recall  
"The Olds" check - & many more were noted.

I am not fool enough to call my  
own selections the best representation either - I have  
had much money and my did not I could.

Let us all hope for better days  
Yours sincerely  
Arthur Harrison.



WILLIAM ROCKHILL NELSON GALLERY OF ART  
(THE WILLIAM ROCKHILL NELSON TRUST)

Office of  
PAUL GARDNER  
DIRECTOR

KANSAS CITY, MISSOURI  
CABLE ADDRESS: NELTRUST

UNIVERSITY TRUSTEES:  
J. C. NICHOLS  
HERBERT V. JONES  
ARTHUR M. HYDE

April 18, 1934

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
113 West 13 Street  
New York City

Dear Mrs. Halpert:

Thank you very much for your letter and for your understanding of the situation on Sheeler's "View of New York".

The exhibition is continuing to be a great success and we are having more interested groups in the loan galleries than we have ever had before. I have lectured on all of the various artists several times, have talked over the radio, and by all of these methods have created quite an interest in the show. The people, therefore, are coming with the intention of staying and studying the pictures and I believe that it is going to be a great assistance in the furthering of American Art here in the whole middle west. The schools have been particularly interested and the woman in charge of art in the Kansas City schools is arranging that every high school pupil at least shall visit the Gallery at least once in order to study this great show. It may be that we will have no reaction as to purchasing just at this time, but I am sure that there is an interest being created that is sure to bear fruit later on. Some people have expressed a certain amount of interest in some of the paintings and if anything definite takes shape, I shall be very glad to get in touch with you for a definite quotation on them.

I am sorry we cannot have the Brook show for May but if it could be arranged for June, I should like so much to be able to show our whole middle west section a very fine group of his canvases, as you know I feel he is one of our outstanding men of today. Do let me know if you think this would be possible for the month of June and what arrangements we would have to make and about how expensive the insurance, etc., would be. I feel about Brook that perhaps he is an artist that would appeal more to the public than Fiene or Sheeler and it might be that we could create some interest toward having one contributed to the Gallery.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

-2- Mrs. Edith Gregor Halpert

4-18-34

It is very nice of you to offer to send on a group of some fifty black and white works by American artists and we shall be very glad to have these for the month of May to show in one of our loan galleries. If they arrive a few days before the end of April, that would be sufficient time but I should like in advance to know the size of the mats in order that I can arrange for hanging them.

I am enclosing one of the criticisms of the show which I think perhaps you will like to see and as soon as I can locate some of the others shall be very glad to send them to you. One of the papers wrote a very critical article on the show, was not too favorable, but seemed at least to have a basis for the opinions stated.

Again do accept our thanks for all your cooperation in helping up in our great task of bring contemporary art to Kansas City when it is more or less outside our field of collecting. Mr. and Mrs. Nichols are away on a much needed vacation for several weeks to Santa Fe, but as soon as they return I shall extend your regards to them and I am sure they would ask me to send their greetings to you.

Sincerely yours,

*Paul Gardner*  
Director

PG:J

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



B. D. SAKLATWALLA  
14 CREIGHTON AVENUE  
CRAFTON, PA.

April 18, 1934

Mrs. Edith G. Halpert,  
The Downtown Gallery,  
113 West 13th Street,  
New York, N. Y.

My dear Mrs. Halpert:

The Brook Show looks very good indeed but I cannot tell you how it has been received by the Pittsburgh public. I understand that a detailed review is going to be published in one of the Pittsburgh Sunday papers and when same appears I will certainly send a copy to you.

I am enclosing herewith clippings which have up to now appeared on the exhibition of my paintings which will give you some idea of the mentality of Pittsburgh newspaper art critics.

I believe it will be a good idea for Brook and Peggy to visit Pittsburgh, as naturally the poor public, in viewing a show, has certain reverential illusions about the artists and I believe, in order not to disappoint the public, they should be accompanied by a mentor who would keep their behavior to the reverential mark. Seriously, however, I think it will be a good thing to have them come down and, no doubt, Mr. Balken will like the idea of their presence during the show. He will also be more than pleased if you could be with them. I, myself, would undoubtedly be more than pleased to see them in Pittsburgh and hope that they make their stay in Pittsburgh during the days when I can be here.

I hope you have recovered from the malady of auctionitis and have regained your mental equilibrium.

Yours sincerely,



BDS:B  
Enclosures



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*Edwards*  
**TREASURY DEPARTMENT**

**WASHINGTON**

**ADVISORY COMMITTEE TO TREASURY  
ON FINE ARTS**

**W. ROBERT, JR.**  
ASST. SECRETARY  
**FREDERIC A. DELANO,**  
CHAIRMAN  
**CHARLES MOORE**  
**REXFORD TUGWELL**  
**HARRY L. HOPKINS**  
**H. T. HUNT**  
MEMBERS  
**EDWARD BRUCE**  
SECRETARY

April 18, 1934.

Mrs. Edith Gregor Halpert,  
113 West 13th Street,  
New York, N. Y.

My dear Mrs. Halpert:

With the opening of the exhibition on Tuesday (for which, by the way, I enclose an invitation and I hope you will be able to come), I have about three times as many things to attend to as I can possibly take care of on Monday and Tuesday. We have a press meeting at the Gallery on Monday at 12 o'clock and another one at 3 o'clock. However, I should like very much to see you; and if you could give me a ring at the office here at the Treasury Building on Monday morning, I will do my best to arrange it. The telephone number is National 6400, and my extension is 382.

Faithfully yours,  
*Edward Bruce*

EDWARD BRUCE

LAW OFFICES OF

DANIEL A. WALTERS

225 BROADWAY, NEW YORK

TELEPHONE BARCLAY 7-6782-3

April 18th, 1934

Mrs. Edith G. Halpert  
The Downtown Gallery  
113 West 13th Street  
New York City.

Dear Sir:

Replying to your letter dated April 17th, 1934,  
please be advised as follows:

1. Re:Downtown Gallery vs. Sidney Ross

Papers in the motion for summary judgment were served and made returnable April 24th, 1934. If we succeed in this motion, we may get judgment without trial. The case, however, has been noticed for trial so that in the event that we do not succeed in getting judgment on the motion, we will, of course, have an opportunity to try the case later.

2. Re:Downtown Gallery vs. Dudensing

No further payment has been received in the above since I notified you December 27th, 1933. I am informed by the attorney, however, that some adjustment of the balance should be forthcoming in the near future, that the delay is due to the fact that the defendant is in straitened financial circumstances, as you your self confirmed.

3. Re:Downtown vs. Armitage

In this case I advised you of the contents of the letter received by me from the corresponding attorney in California and you stated that you did not feel the case was worth the expense of prosecuting. Hence, this matter was dropped.

I shall continue to keep you advised of developments in the first two cases.

Yours very truly,

*Daniel Walters*

DAW:FG

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2400 SOUTH WESTERN AVENUE  
LOS ANGELES, CALIFORNIA

April 19, 1934.

My dear Mrs. Halpert

Am mailing catalogue  
under separate cover.

Please come to in with the  
following errors -

Under Wayman Adams -  
read Jungston instead of Johnston.  
Add Representation for  
Blumenbachin; Cortis - Metropolitan Museum.  
Under Linné's "Blue  
Curtains" - size should be 36 x 36 instead of  
30 x 36. Under Hussam's "Pistachio",  
"Pistachio" - size should be 30 x 36 instead of  
36 x 30.

Under Eugene Higgins - I forgot  
to include - Collection: Eugene Higgins,  
purchased 1926.

Under Maurice Sterne - I  
forgot to add purchased 1927 after  
call: E. Wayne.

Some day I hope to substitute  
her there - if ever I sell out here.  
In haste  
Preston Harrison.



LAW OFFICES OF

DANIEL A. WALTERS

225 BROADWAY, NEW YORK

TELEPHONE BRANGLAY 7-6782-3

April 19th, 1934

Mrs. Edith G. Halpert  
The Downtown Gallery  
113 West 13th St.  
New York City.

Dear Madam:

Re:Downtown Gallery vs. Ross

Please be advised that I am in receipt of a copy of the opposing affidavit in the above entitled matter.

The motion is returnable April 24th, 1934. It is therefore very urgent that you call at my office Saturday, April 21st, 1934, between 10:30 A. M. and 11:00 A. M. in order to execute a replying affidavit.

Yours very truly,

*Daniel A. Walters*

DAW:EG

April 22, 1964

Mr. Nelson Rockefeller

On the other hand, if on matter to be sold on this date, it will be sold on the date of the sale. It is not possible to have a sale on a date other than the date of the sale.

Mr. Nelson Rockefeller  
RCA Building  
Rockefeller Center  
New York, N. Y.

Dear Mr. Rockefeller:

Yesterday, I spent some time looking at some further selections for our April 22, 1964, sale, below the items you actually purchased.

CAT.#	ARTIST	DESCRIPTION	PRICE
not cat.	Laron Wood	House and Posters	20
1032	Robert Rold (as Guad)	One Scene	25
1625	Ally	One Scene	15
2838	Ida	One Scene	30
1387	Charles	One Scene (1931)	50
2171	Robert	Indian Hill's Club	5

This makes a total of \$1175. To this, I have added \$1415 by Esther Goetz "20th Street" and \$50. I have also selected originally #1417 by "Tullivan" which was discovered as not for sale. I can also recommend the following which are interesting and by unknown or little known artists. The collection as you will note, far exceeds the budget but I thought that you could pick out two or three from the group to complete the \$500. My particular favorite is Fred Nagler's "Cow and First Calf" priced at \$200, #2742. This is the best work in the group but you may prefer any of the other examples. Don't you please let me know as we are eager to make the purchase announcement in order to stimulate further sales.

1066	Elizabeth Briggs	East River	\$125
1672	Ethel Haven	Basket of Green Almonds	50
2197	Lawrence Lebduska	Dual Hills of Maryland	250
2457	George Marinko	Sirius	300
2865	William Osborn	Sixth Avenue	200
3194	Edna Reindel	December 4th, 1933	300
3492	Robert R. Silver	Headlines	200
3626	Raymond Skolfield	Vermont School House	25
4072	D. Van Loan	Nuns	350
4258	Wheeler	Circus Track	25
5390	Edmund Yaghjian	On the Hudson	50

If you would like to have me accompany you to point out the location of these "masterpieces" I shall be very glad to meet you late Friday afternoon.



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Mr. Nelson Rockefeller -2

April 12, 1934

On the other hand if you prefer to be alone on this great adventure, Mr. Arch Horne, the salesman, can give you the location as it will be impossible for you to find these pictures otherwise.

Upon further consideration I think it would be just as well to omit the metal decorative sculpture. The portrait of the artist (Horse's Head) is the most interesting but as you pointed out would be too insistent as sculpture.

Sincerely yours,

Edith Gregor Halpert  
Director

Director

On the other hand if you prefer to be alone on this great adventure, Mr. Arch Horne, the salesman, can give you the location as it will be impossible for you to find these pictures otherwise.

Upon further consideration I think it would be just as well to omit the metal decorative sculpture. The portrait of the artist (Horse's Head) is the most interesting but as you pointed out would be too insistent as sculpture.



COPY

COPY

April 23, 1934

Mr. Joseph Lilly  
Municipal Building  
Office of the Comptroller  
New York, N.Y.

Dear Mr. Lilly:

Some weeks ago, through your cooperation, the typical policeman, fireman, and White Wing, were selected by the respective departments to pose for three outstanding American painters.

The painters are Leopold Seyffert (policeman); Alexander Brook (fireman); Reginald Marsh (White Wing). The three paintings will be completed this week and we are eager to show them to the large public which visits the Forum Galleries at Rockefeller Center.

As this is an official function we are very eager to have the heads of the three departments to act as the unveiling committee. If it is not asking too much, we should naturally very much like to have Mayor LaGuardia and Comptroller Cunningham officiate at this function.

The artists and the sitters will be present and there will be a large audience to see the unveiling take place. This is probably the first time that such an event will have occurred. It is very much to the interest of the public to see a typical representative of each of the three important city departments. The paintings will be a permanent record for the public and for the city, and will serve as a bond between the art world and the city departments.

We have tentatively set the date of Monday, April 30, awaiting word from you to make definite arrangements as to the day and hour. We shall conform with whatever time is most convenient for you.

We want to make this final gesture to complete the great success of the First Municipal Art Exhibition and the New York No-Jury Show, both sponsored by Mayor LaGuardia and the city.

Sincerely yours,

Edith Gregor Halpert

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CITY OF NEW YORK  
OFFICE OF THE MAYOR

April 23, 1934.

k

Miss Edith Halpert,  
Municipal Art Exhibition,  
R.C.A. Building, Rockefeller Center,  
New York City.

Dear Miss Halpert:

Enclosed please find a communication  
received by the Mayor, apparently anonymous,  
taking exception to No. 1473 in the Exhibition  
and urging its removal.

Very truly yours,



Secretary to the Mayor.

April 23, 1934

Enclosed please find a communication received by the Mayor, apparently anonymous, taking exception to No. 1473 in the Exhibition and urging its removal.

Very truly yours,

L. B. Dunham

Secretary to the Mayor

April 17, 1934

Recently I visited the Municipal Art Exhibit in Rockefeller Centre and although there are many good pictures the percentage of ugly and degrading nudes is overwhelming. Even if this is a "no jury" exhibit there must be a limit at which public morals must be considered and protected, without infringing upon "art" (!?)

One flagrant example of revolting "art" is no. 1473 by Gottlieb which is absolutely disgusting from any standpoint, for the sake of protecting the delicate moral sense of young girls and men, I urge upon you as the sponsor of the exhibit to have same replaced and removed.

Very respectfully

A. Frederick



FOUNDED 1906



INCORPORATED 1915

# SOCIETY OF ARTS AND CRAFTS

FORTY-SEVEN WATSON STREET · DETROIT, MICHIGAN

TELEPHONE CADILLAC 4139

*In House*

April 23, 1934

Mrs. Edith Halpert  
The Downtown Gallery  
113 West 13th Street  
New York City

Dear Mrs. Halpert:

We have a customer who wishes to purchase one of the ceramic pieces by Carl Walters. It is listed on your invoice dated January 10th as a large blue plate, number 9, and selling for \$35.00.

We will appreciate hearing from you in regard to this, and hope that the piece has not been sold.

Sincerely yours,

*William Hunkel Haass*

LHH:ET

President.

MR. GEORGE G. BOOTH  
MR. GEORGE K. HEBB  
MR. ALVAN MACAULEY

MRS. JULIUS H. HAASS, PRESIDENT  
MR. ROBERT H. TANNAHILL, VICE PRESIDENT  
DR. GEORGE KAMPERMAN, VICE PRESIDENT  
MR. EDMUND A. GURRY, SECRETARY  
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MRS. PHELPS NEWBERRY  
MRS. WILLIAM B. STRATTON  
MRS. WESSON SEYBURN  
MR. HIRAM WALKER

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 23, 1934

Dear Philip *Wittenberg*

Could you please let me know what is being done about the Ritter-Hopson affair.

I wrote to you several times, the last date being April 7th but thus far have received no information from you.

I shall be grateful for word from you.

Sincerely yours,

Director

Mr. Philip Wittenberg  
70 West 40th Street  
New York, N. Y.  
EGH/nrc



THE CITY OF NEW YORK  
DEPARTMENT OF FINANCE  
W. ARTHUR CUNNINGHAM, COMPTROLLER



JOSEPH LILLY  
SECRETARY TO THE DEPARTMENT

April 24, 1934.

Mrs. Edith G. Halpert,  
First Municipal Art Exhibition,  
R. C. A. Building,  
Rockefeller Center, N. Y.

Dear Mrs. Halpert:

I shall let you know at the first  
possible moment whether Monday, April 30th,  
will be convenient for the presentation.

Thanks for your letter.

Yours sincerely,

A handwritten signature in cursive script, reading "Joseph Lilly".

Secretary to the Department

JL H

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES  
BROOKLYN MUSEUM  
Eastern Parkway, Brooklyn, N. Y.  
Telephone NEvins 8-5000

April 25, 1934

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
113 West 13th Street  
New York City

Dear Mrs. Halpert:-

Thank you for your cordial  
note. Your Hercules is doing heroic duty at  
the Centennial.

Sincerely

  
Philip N. Youtz

Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information

B. D. SAKLATWALLA  
14 CREIGHTON AVENUE  
CRAFTON, PA.

April 25, 1934

Mrs. Edith G. Halpert,  
The Downtown Gallery,  
113 West 15th Street,  
New York.

My dear Mrs. Halpert:

I have received word from Brook that Peggy and he intend to be in Pittsburgh on Friday and leave again on Saturday morning. I am very glad that they are coming, although it is a day when I am going to be tied up more than I usually am. Our friend, Mr. Jaoul, is going to be in Pittsburgh the same day on some important business matter and since he is here I thought we will have him, together with a couple of our Pittsburgh art critics, for dinner with the Brooks on Friday evening. Balken is tied up and says he cannot join us but Mr. O'Connor of the Carnegie Institute will probably be there.

I still maintain that everybody would have been much happier if the Brooks had undertaken a tour under your personal direction.

Yours sincerely,



BD8:B



April 26, 1934

Mrs. Lillian Haass  
Society of Arts & Crafts  
47 Watson Street  
Detroit, Michigan

Dear Mrs. Haass:

I was very glad to find that you had the Carl Walters' plate in the gallery.

This was shipped to you and I am now enclosing a bill less 15% commission for the Society.

How does it feel being a business woman? It is amusing that so much of the work today is being handled by the female of the species. We certainly have to show up the boys.

Incidentally, after your first letter regarding an instructor I discussed the matter with Miles Spencer. He is a man I have always had in mind but for some years the positions were offered he declined as he preferred to remain in New York. However, he now feels that he would be glad to live in a big city and continue his work in a town as interesting as Detroit. Of course my conversation with him is absolutely confidential and he will not mention the town nor the possibility to anyone so please do not think I have broken your confidence.

Aside from being one of our very important American artists and also a very good teacher, Spencer's personality is exceedingly charming. And his wife is a very lovely person who will be liked by everyone, if and when contacts would be necessary. Of course now that you have made your plans more or less definite, I do not suppose it will interest you to know about Spencer but I am writing to you about him in the event that some changes take place. He would be the ideal person for the job from every point of view and I am sure you will feel the same way when you meet the young man and see more of his work.

More power to you and do come to see us soon.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc

April 27, 1934

Mrs. Lillian Haass  
Society of Arts & Crafts  
47 Watson Street  
Detroit, Mich.

Dear Mrs. Haass:

This morning Ralph Flint, formerly editor of the Art News, brought in a magnificent painting by John Marin which he wants to sell.

While this painting was a gift from Stieglitz and Marin, Mr. Flint obtained the consent of both to sell the water color in view of the fact that he is absolutely strapped for funds.

The painting is a Schooner and is one of the grandest boat pictures painted by Marin at any time. I think it is a fine as the picture you were so enthusiastic about in the Marin Show and which was priced \$3000 or more. The inside measurements are 14" by 17" horizontal.

Since you had a special yearning for a Marin boat and since this picture can be offered for \$500 I decided to write to you first before giving this opportunity to anyone else. Please do not interpret this as a smart sales talk as I sincerely mean what I say about the quality and the price opportunity.

May I ask you to wire collect as I promised quick action to Mr. Flint. My best regards.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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NEW YORK 4-1000

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THE INTERNATIONAL SYSTEM



This is a full rate Telegram, Cablegram or Radiogram unless otherwise indicated by signal in the check or in the address.

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NL	NIGHT LETTER
NM	NIGHT MESSAGE
LOD	DEFERRED CABLE
NLY	NIGHT CABLE LETTER
WLY	WEEK END CABLE LETTER
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MRS EDITH HALPERT

113 WEST 13 ST

GLAD TO ACCEPT MARVIN FOR FIVE HUNDRED ON YOUR RECOMMENDATION WILL

WRITE

MRS J H HAASS.

627P

Telephone Your Telegrams to Postal Telegraph



2400 SOUTH WESTERN AVENUE  
LOS ANGELES CALIFORNIA

April 28, 1934.

My dear Mrs. T. J. Smith -

It is not covered nor just  
desires - I would really like to send you  
the catalogue with my compliments. I am  
turning your report over to L. B. Mumford  
handling the catalogue. & selling for 75¢  
each postage included. I paid out of my  
pocket nothing out or have asked Mumford  
to sell & repay me gradually. I received 25  
copies for myself. all gone - Now I want  
to people to whom I feel under obligations.

Shortly a ship of "Evans" will be  
printed - to be mailed to all present or  
future owners of catalogues - instead of  
more in those remaining on sale.

I was quite happy to hear your  
opinion of the catalogue - a bit amateurish  
in printing & set fairly satisfactory & amply  
sufficient to cover the real object I had in  
view - namely the Terms of Sale & Gift -  
to make it legal, binding & satisfactory.

Once on my financial feet  
again - I hope to issue a supplementary

Catalogue - either to insert in present or  
make small and keep to see other  
pictures I have in mind for future purchase  
& especially to make new reproductions.

I had to replace Hammett,  
Hagfort, 3 "Pop Books", 3 Hassam's, 18 Joseph  
Pennell, Aubt, Givens, Hudson & French  
as arts would have cost an additional \$125<sup>00</sup>  
- all I wish to print & show some day as I  
am very proud of our Water Color Group.

In oil painting group. I have  
4 or 5 examples I think should come out  
- to be exact I want to replace them with  
better ones & have this amount in a  
Loan group - My donations must remain  
at 50.

It is a ghastly shame to be  
so crippled financially for my heart is  
still in the right place.

I want to call your attention  
and thank you Mrs. Hagfort's notice to  
what I called a last year idea I used.

- 1 - No use of Library 1883 Exhibitions.
- 2 - No use of Modern Museum Exhibitions.
- 3 - No regular use of Whitney, Phillips,  
Barnes, Tappan Museum reproductions.
- 4 - No use of Metropolitan, Chicago &  
foreign reproductions.



5. No mention to those who helped me with advice.

6. No one dared to quote all art matters, critics & connoisseurs.

Tell Mr. Hagbert I thought it unwise to quote the Call: (for purchase) too frequently why I credited Max Weber, Alfred Hirsch, Mackenzie, Kuhn, Joseph direct to credit.

As for Stuart Davis - I wanted to state a certain fact & could not do it any way. About 1918 or maybe 1920 - Robert Davis advised me to buy certain work. Stuart Davis was one of those few.

I did not buy until 1929 - but noticed picture was dated 1920.

So I just acted as though this was the example in question - dates did agree.

Do not advertise this - I wanted to do Stuart Davis & some others a good turn.

I expect awful mallofs for some of my selections. Tell the mean old critics to give me a chance - art they will come some day.

Best regards & wishes,

James Thrall Harrison.



**COPY**

**COPY**

April 28, 1934

Major L. B. Dunham  
Office of the Mayor  
City Hall  
New York, N.Y.

Dear Major Dunham:

Thank you for referring A. Frederick's letter to me.

In every exhibition of paintings there are complaints from some persons with rather queer mentality who visit exhibitions for the sole purpose of finding in works of art some salacious content. Newspaper art critics receive hundreds of letters calling attention to indecency in even the greatest accepted masterpieces. There have been many complaints at the Metropolitan Museum regarding Greek sculpture of heroic males by the greatest sculptors in history. Any undraped figure affects such persons violently with the result that they feel called upon to protect the morals of young girls and men.

Of course I am not trying to intimate that the painting by A. Gottlieb is a masterpiece. It is not even an outstanding work of art. Mr. Gottlieb is a young painter sincere in his attempt to portray the human figure and resorted to some distortion in endeavoring to portray a seated figure of a woman. I looked at the painting after the receipt of your letter and was accompanied by several people who were entirely unprejudiced. While they agreed with me that the painting was not a masterpiece they found nothing objectionable in the way of public morals. The New York No-Jury show advertised the fact that there would be no censorship and as a matter of fact we were amazed that in so large a demonstration (5,000 objects) there was nothing lewd and nothing that the police would find objectionable.

My suggestion is to leave the picture where it is and to ask Mr., Miss, or Mrs. Frederick to refrain from visiting art exhibitions if they have such a curious effect on his moral sense.

If you have any recommendations to make regarding the matter I shall be very happy to carry out your wishes.

Sincerely yours,

Edith Gregor Halpert

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810 North Sixth St.,  
Harrisburg, Pa.  
April 30, 1964.

American Folk Art Gallery  
113 West 13th St.,  
New York City.  
Edith Halpert Director.

My dear Mrs Halpert:

Mr Harry Alper of Harrisburg will call either Thursday or Friday for the painting of George Washington that I sent you two years ago. Kindly make arrangements to give him the painting as his coming will facilitate my receiving it and at the same time freeing you from the trouble of crating.

I have a number of primitive paintings and carvings that might be of interest to you. If you come up to Harrisburg plan to call at my address.

Very truly yours,

D.B. Munroe



Dear Mr. Carpenter.

I did not answer your letter promptly as I thought it advisable to communicate with Mr. [redacted] of the Carnegie Institute before giving you any further information.

As I previously mentioned, the exhibition will close in Pittsburgh on the 17th giving sufficient time for delivery to Kansas City before the first of June. I am fully convinced that a one man show of Brook's work for America would be a success. It is possible you have in mind. Not only so, but one of the leading painters of America up his work is such that it is taken most favorably (from the radical to the most conservative and the visitor). A selection of twenty-five or thirty from the group of forty-five in the exhibition would make an excellent showing. In the enclosed, I am quoting from Mr. Balken's reply to my inquiry.

"I propose that we send the twenty-five or thirty Brook paintings to Kansas City collect."

The express rate from Pittsburgh to New York is 12.45 per hundred pounds. That would be the point to which we would ordinarily return the paintings. The rate from Pittsburgh to Kansas City is \$4.00 per hundred pounds. Kansas would profit by the fact that the paintings were coming from Pittsburgh instead of from New York and Kansas would also be the gainer in that they would have no packing charges such as would be paid in New York.

Regarding insurance, I think it would be best to confer with your local broker. I am listing the prices in the catalogue so that you may gauge the premium from those figures. Please remember that the insurance must cover 2/3's of the sales price.

I am checking the paintings which are the property of Alexander Brook and which are available for Kansas. I would suggest that in addition to all or part of the group show marked you borrow paintings from museums and private collections. In such cases it is naturally more advisable for the letters to be addressed by you than by me as many museums lend only to other institutions and prefer to have the requests directed to them by the institution planning the exhibition. The same holds



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to them as the instructions concerning the exhibition. The same would  
only to other instructions and better to make the necessary directed  
for the letters to be addressed as long as we as much as possible long  
and better collections. In such cases it is usually a whole matter  
to all of half of the whole from which you follow but from which  
and more the collection for Kansas. I would all that in addition  
I am checking the but from which the objects of Alexander Brook

Mr. Paul Gardner -2 April 30, 1934  
under color of the sales price.  
These are private owners to facilitate your work in noting the  
of the private owners directly below their names and an indicat-  
ing in red ink what I would consider a most inclusive and represent-  
ative exhibition of Brook's work.

There is one point that I must make regarding this matter before final  
arrangements are made. In the absence of so many paintings by our most  
popular artist it is reasonable to state that the artist loses actual  
sales while the pictures are away from the art market. Therefore Mr.  
Brook asked me to arrange definitely for some sales guarantee which  
as a matter of fact is customary in one man exhibitions. Knowing the  
conditions in Kansas City I am suggesting so low a figure that I am  
sure it should not interfere with your plans - \$500. There are a num-  
ber of smaller canvases of outstanding quality at that price and cer-  
tainly it does not seem unlikely that someone or group of art lovers  
will make this contribution to the museum collection and thus start  
a contemporary American art collection. Frankly I do not like making  
this requirement but I believe you will understand our position in  
the matter.

May I hear from you very best regards,  
Sincerely yours,  
Edith Gregor Halpert

Director  
Edith Gregor Halpert  
etc.

P. S. The fifty lithographs and etchings are being shipped to you today.

11-11-10-102